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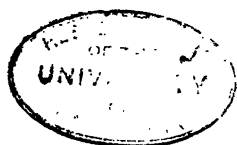
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A TARTAR LADY.

Pub'd May 1841. by T. T. Scudamore, at Pall Mall

C H I N A:
ITS
Costume,
ARTS, MANUFACTURES,
&c.

EDITED PRINCIPALLY FROM THE ORIGINALS
IN THE CABINET OF THE LATE
M. BERTIN:

WITH
OBSERVATIONS
EXPLANATORY, HISTORICAL, AND LITERARY,
By M. BRETON.

TRANSLATED FROM THE FRENCH.

IN FOUR VOLUMES.

VOL. III.

EMBELLISHED WITH PLATES.

THIRD EDITION.

LONDON:
PRINTED FOR J. J. STOCKDALE,
41, PALL MALL.

1813



IS 709

B 72

1813

v. 3-4.

S. Gosnell, Printer, Little Queen Street London.

Should this Work meet the success which the Translator has some reason to expect, it is his intention to publish a Supplement, which will render the Costume, &c. of China more complete than that of any other country which has hitherto been the subject of a Publication ; and to assist him in this desirable purpose, he requests the favour of the loan of any Drawings connected therewith.

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CHINA.

ITS COSTUME, ARTS,

&c.

U.S.

A TARTAR LADY WALKING ON A TERRACE.

It is unnecessary to repeat here, what has been previously observed in Vol. I. page 81, respecting the Tartar women and their particular costume; but it is requisite to notice, that the Tartar females, especially those of rank, as that represented in the Plate, are more properly the wives and daughters of Tartars, than actual natives of Tartary.

The conquerors did not all bring wives with them into the subjugated country

VOL. III.

B

but intermarried with the Chinese; and from these marriages, their successors were born. The emperors of China, although Tartars on their fathers' side, are almost all Chinese on that of their mothers.

When the Tartars possessed themselves of the province of Nankin, they made all the women of the province prisoners, and exposed for sale in the market, all whom they did not keep for themselves. The poor creatures were put into sacks, old, young, pretty and ugly, and all sold, promiscuously, at the same price, of about twelve shillings per head. The purchasers were not permitted to see them, and took them at their own risk.

A poor Chinese workman, who had but twelve shillings in the world, like the others, purchased a pig in a poke, took his sack over his shoulders, and marched off with it. He was no sooner clear of the crowd than he set to work to open his

sack, and see what prize he had got. To his extreme mortification, he found, that his bargain was both hideous and decrepit. Enraged at having thrown his money away, he determined either to tumble the unhappy wretch into the river, or at least leave her in the open country; when the old woman begged him to be calm, telling him that, if he would spare her life, she would make his fortune. The Chinese did not require to be entreated twice: he took her home to her relatives, who made him a great recompense, and he was not the worst off in his singular kind of speculation.

Most of the private houses of Pekin and the other cities of China, have terraces on the roofs, where they cultivate flowers and shrubs: the Chinese, and more particularly the women, take great pleasure in walking on them.

The roofs which have not terraces, are symmetrically sloped and scolloped, or fes-

tooned: they are ornamented with a great number of figures, some of which represent real objects, but the greater proportion are made according to the fancy of the artists. The tiles of the imperial palace are covered with a brilliant varnish, in imitation of gilt work. Sir George Staunton says, that many of the Chinese strenuously asserted to the English that the tiles were actually gold. The ambassadors sent by Louis XIV. to the court of Siam, were dupes to a similar imposition. An European adventurer named Constance, a favourite of the king, and filling the office of prime minister, made the members of the legation believe that the idols, which they saw in the pagodas, were of massive gold, although they were mere plaster statues, and not even gilt, but painted with a yellow lake of a very shining polish.

The Ta, or pagodas, are monuments of several stories high, with a roof to

ARTS, AND MANUFACTURES.

9

each story. The grand china-tower of Nankin is capped by a varnished pineapple, which the Chinese also maintain to be solid gold, but which is merely painted yellow.

FEMALE MUSICIAN.

THE ingenuity of this musician consists in playing on a kind of chimes, formed by several gongs or copper basins.

It may easily be conceived, from the Print, that no very harmonious airs can be executed in this way, as the number of the basins being only three, they can produce but three notes.

The Chinese system of music, the varied and frequently absurd shape of their instruments, merit details which will be the subject of the following chapter.



A. French sculp.

FEMALE MUSICIAN.

Printed by J. B. St. Martin

at Pall Mall





MUSICAL INSTRUMENTS.

1. *The Hien-Pan, an instrument made of iron, which is played by a stick, the end of which is stuffed: it produces a dull and solemn sound.*
 2. *A Vase of Bronze or other Metal, played in the manner of a cymbal: it is mounted on a wooden stand, on which is also placed the stick.*
 3. *A Drum.*
 4. *A large Piece of hollow Wood, in the shape of a fish, mounted on a stand: it is played by striking upon it with a stick.*
 5. *Bong-Gui: another piece of hollow wood, in the shape of two fishes or sea-monsters united.*
-

THE Chinese have a great partiality for music; they derive their veneration for it from reading their sacred books, which hold up the art as the rule of government, and the basis of morality.

They do not indeed attribute to modern music these marvellous effects: they pretend that it has not attained the excellence of that which was invented by Fou-Hi, their first emperor. To this demi-god it is that they ascribe the invention not only of the science of music, but of the stunning copper instrument, called Tom-Tom; King or Gong; Loo or Yun-Lo. They say that he constructed the upper part of it round, to represent heaven, and the under part flat, to represent the earth. (The Chinese believe that the earth is flat and square; and that their empire occupies the middle of it: they therefore call China by a name which signifies Middle-country.)

This music was wholly divine, but men were too perverse to preserve it amongst them in its original purity. A new piece of music was invented under Hoang-Ti, their third emperor. An artist whose name was Lin-Lun explained the order and arrangement of its tones.

Under the fourth monarch, Chao-Hao, the music was called Ta-Yuen, a word corresponding with that of harmony: it was in fact supposed to have the power of uniting spirits with men; and, to use their expression in its literal sense, to accord the high with the low.

Music appears, until that period, to have been simply instrumental. Vocal music was discovered in the time of the emperor Tico, or Kao-Sin, by Hien-He, his chief musician. He also invented straight and transverse flutes, a new kind of drum and Tom-Tom; he termed this new melody Lou-Ing, that is, beauty of the earth, and of the four seasons. All these inventions were antecedent to the reign of Yao, the first emperor whose existence is well ascertained, and who lived 2300 years before Jesus Christ.

In the sacred books of the Chinese is mentioned a ludicrous method of improving morality by music. It seems that,

when a man had a failing which he promised to cure himself of, this promise was made into a song, and, as often as he relapsed into his former bad habit, the air was sung to him to make him ashamed of himself.

The ancient Chinese had only five tones, corresponding with those of fa, sol, la, ut, re, to which they afterwards added two others, mi and si. This is not a matter of surprise, as our la did not exist properly in the Grecian gamut, and had a somewhat different sound. The si is, in like manner, a modern note, and was not named by Guy d'Arezzo, when he conceived the idea of giving, to musical notes, the names of the syllables to which they were set in the famous hymn of St. John, Ut queant laxis, &c. Although the names of musical notes were invented by an Italian, the French alone have adopted them. The Italians, English, and Germans all name them according to letters of the alphabet. G, which

stands in French music as the key of Sol, originates in the name of *Gré*, which was given to that note.

The Chinese do not write music on lines, which indicate to the eye the rise or fall of the tones, but simply trace characters expressive of the notes of the gamut. They are indebted to Pereira the Jesuit for this method, imperfect, in some respects, but which has however the advantage of not requiring, like the European notation, the three or four sorts of keys which so embarrass pupils. European music has two keys of *fa*, four of *ut*, and two of *sol*; and of these eight keys, scarcely ever more than four are brought into use.

The value of the notes is known by the space which they occupy, and the long lines placed under them. There are also other signs which answer to our sharps and flats; others for the repetition of the preceding note, and to indicate the mea-

sure and pauses. Sir George Staunton notices that some of the Chinese have already begun to practise the use of ruled paper.

The music of the Chinese is very simple. As they know nothing of the counter-point, there is no very great complication in running over the keys. The accompaniments are by octaves. M. Huttner, a German of considerable merit, who accompanied Lord Macartney's embassy, as a master to Mr. Staunton, made the music of the Chinese his particular study; he found that their gamut was, what we should term imperfect; that they went from full to sharp tones, and the reverse, without making use of the intermediate modulations.

The music of the people, and particularly of the mariners, who, like the ancient Greeks, direct the strokes of their oars by the inflexions of their singing, is sharp and disagreeable: but all travellers

agree that they derived great pleasure from the symphony which they perform before the emperor's audience. Mr. Bell, who accompanied a Russian ambassador to the court of Kang-Hi, at the commencement of the last century, says, on this subject, "I was long in doubt whether the sound which I heard was that of human voices or of instruments; but the instruments were distinguished by some of my companions," and our doubts were at an end. The Chinese fortunately, for this time, laid aside the Tchiak-Pan and Tsou-Kou" (a kind of Tom-Toms), "which they use for directing the orchestra and deafening the ears. We only heard a cymbal, which regulated the measure and key without any thing unpleasant in it."

In those kinds of concerts, the music produces an effect, the more pleasing, as it is placed at a sufficient distance. It is doubtless on these symphonies that the praises which the missionaries bestowed

on the Chinese music were founded. Mr. Barrow sharply reproves the ingenious and erudite Amyot, for having said that the Chinese, to render their gamut perfect, have not been afraid to submit it to the laborious operations of geometry, and the longest and most tedious calculations of the science of numbers. To which Mr. Barrow remarks, that Father Amyot could not but know that the Chinese have not the least idea of geometry, and that their arithmetic does not extend beyond their Souan-Pan.

This censure is unjust and unfounded. I admit that the Chinese know nothing of the perfection of geometry: but it is not possible that they should be strangers to the elements of it. If they do not calculate, like us, with a pen, it is no less true that they accomplish, as I shall shortly shew, the most abstruse calculations by means of their Souan-Pan; and, as to their gamut, if it were not subjected to some method, and to some calculations, it

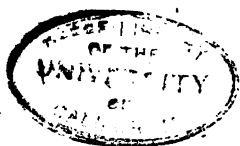
is very clear that it could not be in existence. The composer would trace his notes on paper, by chance ; the wind-instrument maker would make the twelve holes of his flute according to fancy. The fact, on the contrary, is, that they have submitted their melody to a very strict plan. The passage of a letter from Father Amyot, which I am about to transcribe, will afford a correct idea of the taste of the Chinese, and of the aim which they propose in their concerts.

He thus wrote to the missionaries of Paris, in the year 1786, when he sent them the Yun-Lo, or famous Chinese Tom-Tom : " I believe that your performers will not be tempted to execute their sonatas or ariettes on the Yun-Lo of the Chinese. Every nation has its peculiar taste and manner : you are accustomed to do every thing with rapidity, and, as it were, at full speed : you must have perpetual motion in every thing : rest is death to you : we must fly, dance,

and run, or we are nothing: Not so in the Chinese climates: they take all quietly: if they sing, it is to be heard without either effort or contention on the part of the audience: if they play music, it is that every tone which is drawn out, may penetrate the inmost soul, to produce the desired effect: thus the sounds which are brought out of the Yun-Lo are not connected with each other; they are used to combine the tones of the other instruments."

The Tom-Tom of the Chinese is composed of a particular mixture of metals, which our European founders have never succeeded in imitating. This knowledge would be invaluable in the manufacture of cymbals and trombones, and perhaps also of trumpets and French-horns.

The European music, performed by the band belonging to the English embassy, seemed to excite in the Chinese more curiosity than pleasure, of which a



ARTS, AND MANUFACTURES. 21

proof is given by the very silence of the editor of Lord Macartney's account on that head. The mandarins were perfectly indifferent to having a copy of the sonatas or symphonies which were played, to make transcripts from; but they were particularly anxious to obtain correct drawings of all the instruments. The director of the imperial band took these copies in a most absurd way; he sent painters, who, after having spread large sheets of paper on a table, placed the clarionets, flutes, bassoons, horns, &c. upon them, and then made an exact tracing of them with the brush; adding underneath each subject all the holes and particulars belonging to it. It was the director's intention to have similar instruments made by Chinese workmen, but to give their proportions according to his own ideas.

Duhalde observes, that European music is not liked in China, as they hear but one voice accompanied by some instruments. The emperor Kang-Hi was

rather partial to the concerts which the missionaries gave him: he was very much astonished to see Father Pereira write down on paper the notes of an air while it was being sung; he considered it as a species of magic. What would he have said, had he seen a short-hand writer taking down with his pen the speech of an orator, and faithfully giving every phrase, word, and syllable exactly as they were spoken!

Some of the Chinese make use of the European violin; but these amateurs are but few. Their stringed instrument, which they play with a bow, has but two strings. Their lutes and guitars are nearly similar to ours.

Besides the Tom-Tom, and little copper cymbals, the Chinese use a small cymbal made of sonorous stones placed on a frame like chimes—This instrument is called Tse-King when it consists of a

single stone, and Pien-King when it consists of sixteen.

The sonorous stones of the Chinese are that species of flints which naturalists term gneiss, and which are found, in abundance, in the Alps.

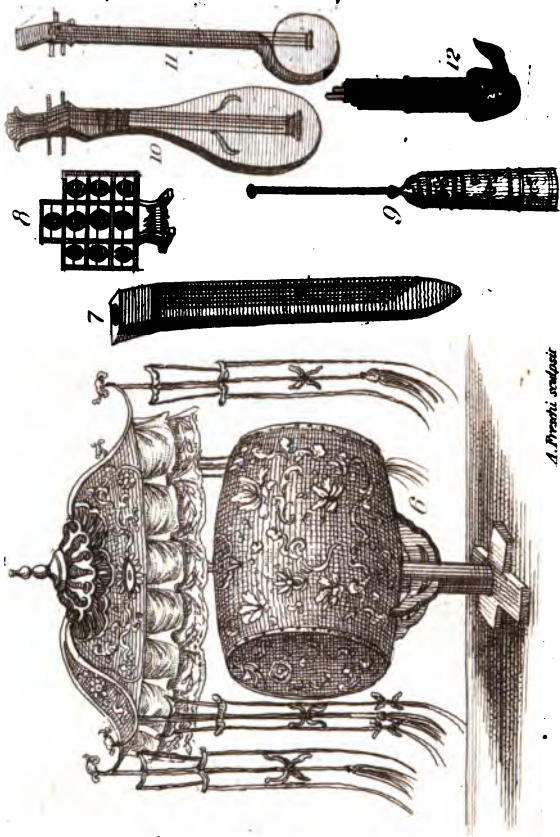
These sonorous stones are called Yu, and have a close resemblance to the agate. Travellers have sometimes confounded these minerals. The Yu is a stone which is found in the ravines, torrents, and rivers of some provinces; it was formerly so much in esteem, that it made part of the imperial dress and ornaments; and some sovereigns commanded that the instruments of sacrifice should be made of Yu.

The literati pretend, that the noise, produced by these stones in the rivulets, when the strength of the current moved and brought them in contact, gave the ancients the idea of making musical

instruments of them. Those which are yellow without any shade are most valued. They are shaped to give them the desired sound of the gamut; but it is difficult to accomplish an octave with them.

The Chinese historians pique themselves very much on all nature having been laid under contribution to complete their system of music: they pride themselves on the skins of animals, the fibres of plants, stones, earths, and metals having been employed to produce their sounds.





A. Pruthi sculptor

MUSICAL INSTRUMENTS.

Pub. 425 April 1912 by L. Packard's Print. Mfg.

OTHER MUSICAL INSTRUMENTS.

6. *The Pan-Kou, a kind of large Kettle-drum, which goes before the emperor on state days; it is also carried before the viceroys and principal mandarins on solemn occasions whereon they represent the sovereign. This instrument is surmounted by a very rich canopy.*
7. *Tsen, a kind of Guitar with seven strings.*
8. *Hien-Lo, a kind of Dulcimer or Chimes, made of ten pieces of brass. They sometimes make, from the sounding stones already spoken of, an instrument of very similar effect.*
9. *A Trumpet. The mouth of this wind-instrument, instead of being short and more or less open, as in the trumpets and clarionets of Europe, is almost cylindrical; that is, of a diameter nearly equal, from the separation of the nut which unites it to the small tube.*
10. *Guie-Kin, a kind of Guitar with three or four strings. In the latter case, it is called the Pipa.*
11. *A three-stringed Guitar.*
12. *Cheng, a portable Organ, formed of bamboo tubes, fixed in a large gourd.*

EIGHT principal sorts of musical stringed, wind, or percussive instruments, are in use in China; the softest and most agreeable, according to M. de Guignes, is the Cheng, as above mentioned. Its tubes are unequal in size, and each produces one single note.

Some trumpets have no holes, others have eight and five; the mouth-piece is not a simple tube, like that of our military trumpets; but two reeds tied together by a string, nearly like the reeds of the clarionet or oboe. Not more than one or two sounds can be produced from these instruments.

The flutes are of very various forms; some have five, others ten, and twelve holes. They are made of bamboos, and are sold by men in the streets, who play upon them for the purpose of giving amateurs an idea of their goodness.

Some of the flutes have a simple hole at the top, like our cross flutes, and are, notwithstanding, held in the same manner as the perpendicular ones.

The drums generally consist of a piece of hollow wood covered with buffalo's hide.

The stringed instruments are strung with silk; none of the strings are made of cat-gut. The largest of these stringed instruments is termed Che. It has as many as twenty-five strings: the Kin is the least, and has only seven; they are played either by pulling the strings with the fingers, or striking them with small sticks.

Bells are made use of in concerts; they are mostly round, but some of them cut sloping; they have no clappers, and are struck with a piece of wood. The same plan is adopted with the famous bell of Pekin, which is of a cylindrical shape, and of enormous magnitude.

AN ACCOUNT OF THE DRAMAS AND
THEATRICAL REPRESENTATIONS OF
THE CHINESE.

AT Chinese spectacles the orchestra is always placed close to the scene, and consequently exposed to the view of all the spectators. This disposition is ill calculated to produce illusion, and to add to the interest of the piece.

The theatre is always extremely simple, and the decorations require little expense. The reason is, that China is full of strolling players, who, like the heroes of Scarron's Comical Romance, carry all the decorations and baggage of the company in a cart: the wealthy individuals who give entertainments to their friends, have them home: the

theatre is made, in the twinkling of an eye, in a corner of the banquet-room.

Not even in the capital is there any established theatre; the inhabitants of any district who wish to enjoy the pleasure of a dramatic representation, join together for erecting one. It is built with bamboo hurdles, and costs very little, being merely a barn six or seven feet high, shut in on three sides, and covered with mats. The audience are in the open air, on the side where the opening is left.

The court spectacle, at which the English ambassador was present in 1793, was represented in an elegant building of several stories; there were three theatres one above the other: opposite to the lower one were deep boxes for the gentlemen, and above them, in a recess, grated galleries for the ladies, who could see without being seen.

A company of players seldom exceeds seven or eight in number, which they economize by making the same actor play two or three parts. This does not occasion the least confusion; not only from the dresses not being the same, but because every performer, when he makes his appearance, specifies the name and subject of his part.

They have no actresses; the female parts are filled by beardless young men, so well disguised that their sex might easily be mistaken by those who had not been apprized of it.

The principal and most favourite Chinese plays are founded on the ancient history of the empire; the most celebrated is the Orphan of the House of Tchao, which has been translated, or rather imitated in French, by Father Prémare; and on which Voltaire wrote his tragedy of the Orphan of China.

Father Prémare was a Jesuit, who was fond of starting original notions: he asserted that the Egyptians had formerly effected the conquest of China, and discovered, in the names of its emperors, those of the kings of Egypt, merely corrupted by vicious pronounciation.

To revert to the subject of this drama: it is very singular, not to say extravagant; the denouement of the piece being brought about by means of a dog. Mr. Barrow says, "it is true that the catastrophe is made known by recital, and not by action, the Chinese taste not having been sufficiently depraved, at least on this occasion, to introduce a personage on all-fours."

This elegant traveller's other censures on the Orphan, are directed rather to the translation of the Jesuit, which he calls a pitiful work, than to the original. M. de Guignes was therefore wrong in stating that Mr. Barrow contradicted Lord

Macartney, who observes that the Orphan may be considered a favourable specimen of the tragic art of the Chinese.

The nicety of time is so little attended to, that, according to the same author, a Chinese play sometimes embraces the events of an entire century, and even the history of a dynasty which occupied the throne for above two centuries.

As, in the Greek theatre, were brought forward, chorusses of wasps and birds, so the Chinese frequently introduce the figures of animals, and even of the inanimate productions of the earth and sea. These animals, trees, and fishes speak and hold long dialogues together.

The scenery remains the same throughout the performance, but which is no bar to the supposition of frequent changes of scene. If a general is ordered on a distant service, he mounts a stick, and goes twice or thrice round the stage, singing and

cracking his whip, after which he stops at the supposed end of his journey. To represent a town taken by assault, instead of walls, a line of soldiers is ranged along the middle of the stage, to characterize a rampart which the assailants must surmount.

The pantomime which the English saw at the court theatre was the Marriage of the Sea with the Land. The latter divinity made a display of his wealth and his various productions, such as dragons, elephants, tigers, eagles, ostriches, chesnut and pine trees, &c. The Ocean, on the other hand, collected whales, dolphins, porpoises, and other sea-monsters, together with ships, rocks, shells, corals, and sponges: all these objects were represented by performers concealed under cloths, and who played their parts admirably. The two assemblages of productions, terrestrial and marine, made the tour of the stage, and then opened right and left to leave room

for an immense whale, which placed itself directly before the emperor, and spouted out several hogsheads of water, which inundated the spectators who were in the pit, but which soon drained off through holes in the boards: this trick was loudly applauded by the audience.

M. de Guignes gives an analysis of another piece, entitled, *The Tower of Sy-Hou*. Some genii, riding on serpents, open the scene by swimming round a pond—A goddess, or rather fairy, falling in love with a bonze, notwithstanding her sister's representations to the contrary, marries him, is with-child, and is brought-to-bed, on the open stage, of a boy, who is soon able to walk. The genii, enraged at the incontinence of the bonze, drive him away and overthrow the tower.

The *aside* play, the adoption of which is so contrary to common sense in our

theatres, is also prevalent among the Chinese. One actor stands by the side of another without being able to see him, because they are supposed to be separated by a tree or a wall. To show that they enter a room, they pretend to open a door and step over the threshold, although there is not the least vestige of door, wall, or house.

Some of the Chinese plays, particularly those performed at Canton, are very indecent, and enter into the most disgusting details. In one of them, a woman who has assassinated her husband, is condemned to be flayed alive: the woman re-appears after the execution of the sentence, perfectly naked, and her skin all off. The actor who performs this part has such a thin covering over him, and so nicely fitted, that it might literally be mistaken for the horrid sight of a human body stripped of its skin. The flesh-coloured dresses of the posture-

dancers at the London Italian Opera, however, keep this in countenance.

When the strolling-players are called in by a company, the most competent guest selects, from their repository, that piece which he prefers for representation. If by accident it contains an odious character, whose name might be the same with that of one of the spectators, it would be mentioned, and some other drama would be taken.

Such is the predilection of the Chinese for theatrical spectacles, that those who are established at Batavia, not only frequently perform them from inclination, but are also particularly selected by the government, thus to amuse the generality of their own countrymen, who bear a very great proportion to the mass of inhabitants, as well as the other settlers.

Some very interesting and amusing details, on this and various subjects, may be seen in "Sketches Civil and Military of the Islands of Java, Madura, &c." It contains likewise some scientific experiments and notices on the celebrated Poison-Tree, which cannot fail equally to gratify the literati and those who read merely for entertainment.

They have itinerant players who perform on carts, and bring to mind the infancy of the Greek theatre; the first attempts of Thespis and his companions.

The word Tragedy signifies literally the goat's song; a he-goat having been the prize given for the best production of that nature, or perhaps the value of it in money at the option of the successful candidate.

In the New Voyage to China by Iwan Tschudrin, a native of Russia, and who,

from circumstances too long for detail here, had passed in China as a Chinese, are the following particulars respecting these entertainments.

"After we were seated at table, five players, richly habited, entered the saloon. They made very profound salutations by touching the ground with their foreheads, nearly as the Russian boors do to their lords. One of them drew near the principal guest, to whom he presented a long list, on which were transcribed, in letters of gold, the titles of fifty or sixty theatrical pieces which they were competent to perform, requesting that he would select one. The first guest politely declined the invitation, addressing it to the second, he to the third, the third to the fourth, and so on to the bottom of the saloon.

"The catalogue was some moments in my hand; and, throwing my eyes upon

it, I recognised several pieces in which I had myself been a performer, when I was in a company of strollers. I blushed and trembled for fear I might be known; but happily no one, either of the histrionic professors or of the guests, had been the companion or spectator of my exercises in the profession.

“ The list returned, from hand to hand, to the principal guest, when it was necessary that he should make a choice; he ran over the titles anew, and pointed with his finger to that which he thought best for the amusement of the company. The comedian bowed, and the performance commenced shortly afterwards.”

The Voyage from which the above is taken, has not yet made its appearance in print, but a fragment of it has been published by Kotzebue, who says that the original, which he has got, written in

the Russian language, contains twenty-two books, each divided into ten or twelve chapters. The foregoing quotation is extracted from Book VII. Chap. III.





FLORIST.

Abey, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

ITINERANT GARDENER, OR FLORIST.

THE Chinese are generally of a sedentary disposition, and scarcely ever go out, as in Europe, merely for exercise, or to see what is going forward in the city : the consequence is, that their shopkeepers never make large fortunes, and the dealers in almost every article, are necessitated to carry and cry their wares through the streets. The women who hear them, have them called in, and thus procure what they want either for domestic use or for pleasure.

The florists in China have not, like our people, little carts or panniers drawn or carried by horses or donkeys, to display their commodities, but carry them over their shoulders, like rabbit-men, only with the addition of two boards suspended

like scales at each extremity of the bamboo. This cane is light, solid, and elastic; when one shoulder is tired, they change it cleverly to the other, by sliding it along the nape of their neck.

The gardens of the Chinese are not distinguished for the rarity and selection of their plants. As has been previously intimated, their sole aim is to imitate nature in miniature. Private individuals who have vases of flowers, whether on their terraces or in their houses, prefer a collection of every kind of indigenous dwarf-plants, to those exotics which could only be derived from foreign countries and at a great expense.

The method which the Chinese gardeners have of giving to a mere branch, the appearance of a grown tree, is as follows: from a bough which bears fruit, they remove a circular band of the bark, about an inch wide, covering the part with mould, which is kept in its place by

a piece of mat: above it is suspended either a pot or a horn, with a small hole at the bottom, through which the water, falling drop by drop, constantly keeps up the humidity of the soil, and the branch pushes out roots above the place where the bark was peeled from. This first operation is made in the spring; and, in this state, it remains till autumn, when the branch is cut, transplanted either into a jar or into the open ground, and it produces fruit the following year.

They take care to lop off the extremities of these dwarf-trees, to impede their growth, and force them to push the lateral branches, which are tied with brass wire, and the gardener trains them in whatever direction he thinks fit. If they wish the tree to appear small and decayed, it is coated, at different times, with successive layers of treacle or molasses, which attracts millions of ants; these, not satisfied with devouring the substance, of which they are excessively

fond, attack the bark of the tree, and give it the same appearance which it would assume from decay consequent on age.

They do not select merely fruit-trees, such as the orange, apple, &c. for this purpose: they frequently ornament their terraces with little forests of oak, pine, and fir, not more than two or three feet high.

The Chinese particularly cultivate bushes and odoriferous flowers: They are extremely partial to a plant which is suspended in the open air, whence it imbibes its sole nourishment; they also have carnations, especially the Indian pink, rose, tuberose, a species of double jasmine, sweet-basil, amaranthus, camelia, the blossoms of which resemble those of the tea-tree, rosebay, myrtle, &c.

China boasts an endless variety of the piony, which they name Mou-Tan: their poets and painters celebrate it to ad-

miration in their productions. They enumerate two hundred and forty species of the piony, which they cultivate as a shrub in hedge-rows, and in bushes trimmed in the manner of orange-bushes; the gardens contain entire beds of pionies which have successively the spring, summer, and autumnal varieties.

From China it is that we derive the hortensia. Lord Macartney brought several plants of it, the suckers of which have propagated rapidly in England, and throughout Europe. It was named by a botanist, after a lady to whom he paid the compliment. The delicate rose of this flower, its permanency, being always in season, and the beauty of its superb bowls, would make it invaluable, if, unfortunately, it were not entirely void of smell.

Flowers, in general, in China, have but little smell; their lilach, which is very like our own, has not the least

odour; and, as to spices, none grow there.

The hortensia, as faithfully delineated in the drawings, embroidery, porcelain, and cabinets imported from China, was believed to be merely a flower of the imagination. I found, in the collection of the late minister, M. Bertin, a perfect drawing of the hortensia.

The existence of the hortensia, and the possibility of cultivating it in France, was the more doubted, as its fructification assumes different forms, which make it very difficult to class it in the natural families of plants; it could not be classed more suitably than with the honeysuckle, and yet there does not appear to be any very great analogy between the two.

It is to the hortensia that Father Kircher's description, two centuries ago, of the *rose of China*, evidently applies:

As my readers will probably wish to throw their eyes on this passage, for the purpose of ascertaining how far reality may be disguised by exaggerated description, I quote from Father Dalguiers' translation, in 1670, of the *China Illustrata* of the celebrated German Jesuit.

“The Chinese rose is so marvellous a flower, that, being again fastened to the stock, after it had been cut off, it changes its colour twice a day, and appears at one time wholly of a fine purple red, and at another of so exquisite a white, that its brilliancy seems as though it would dazzle the sight; it is nevertheless entirely destitute of smell.”

The author then goes into a chain of argument, almost beyond the reach of mental ingenuity, to prove how these changes of colour, which he asserts occur twice a day, might be effected, although they only take place here twice in the

course of a season; but it is not impossible that these changes may be more frequent in the climate of China. It is not therefore to this description of the rose of China, or hortensia, that Struvius' reproach attaches: Kircheri China est vera auctoris phantasia! Kircher's China is merely the fiction of its author.

Another flower, in which the Chinese take great pride, is the water-lily of India, the *Nympha Nelumbo*. This plant is celebrated in the mythology of the Hindoos. They pretend that one of their goddesses became with child, from having smelled a flower of the lotos, which is the same with the *nympha*. The Chinese fable the same thing of the mother of their famous Fou-Hi.

The *nympha* of China differs very little from the water-lily; the broad leaves and roseaceous flowers of which, float on the surface of our ponds and stagnant waters; the fruit is like poppy;

heads, and is not used as an article of food, in any way, in this country, being, on the contrary, thought very prejudicial to health. The Chinese think differently, however, esteeming it very highly, and eating it as a great delicacy.

The grand basin of the imperial palace of Pekin, called the *Little Sea*, is covered entirely over with the nymphaea; it is a beautiful sight. As the avenue to this place is one of the largest and most public streets in the capital, and one seems almost, as it were, transported into an enchanted solitude, this carpet of superb flowers spread over the water, always makes an impression which it is not possible to describe.

The nymphaea does not require cultivation; at least, the only care which the palace gardeners take of it, consists in burying, at the close of the autumn, all the leaves, which do not wither in the southern provinces, but which become

yellow in the climate of Peking. The cold weather which they experience, and which freezes the water to the depth of a foot and a half, makes a kind of shelter for the root, which is in the jar, from the ice which is above it.

Not only are the seeds of the nymphaea sold in the markets and cried about the streets, but its long roots and stem also. In great entertainments, slices of nymphaea are served up on ice, the same as all the fruit is served in summer. It is said to be like the turnip in flavour.

It is pretty nearly the same with opium, which, in Europe, is only looked upon as a narcotic and even a poison, while in the East it is sought after with a degree of mania, and yet it is the same substance. The genuine opium comes from the East. Our climate is too cold for the juice of the poppy to acquire the same properties. So far from deadening, it excites the senses, and produces a drunkenness, so

extreme, as not unfrequently to throw the person who takes it into an absolute frenzy.

These dangerous effects of opium have caused its prohibition in China, but it is clandestinely imported to the extent of above two thousand chests a year. The price of this acquisition amounted, in 1787, to nearly 188,000*l*.

One of the late governors of Canton made a very eloquent proclamation against the use of opium, observing that he cannot conceive how his countrymen can blindly give way, without choosing to be undeceived, to a treacherous and destructive vice, of which a dreadful death is the inevitable consequence. However, notwithstanding this, according to Mr. Barrow, the governor did not forego his own daily dose of opium.

The fruits which the Chinese eat at their deserts, are various and succulent;

they cultivate many kinds of melons; the most in esteem, are those of the tributary country of Ha-Mi. The following remarks on the subject are extracted from a letter of Father François Bourgeois, a missionary, to the minister Bertin; dated Pekin, 16th December 1777.

“ Sir,

“ For some days past the emperor has done us the favour to send a Ha-Mi melon : this is a present which he scarcely ever makes, except to the Agos, his sons, and some grandees of the empire. I have dried the seeds of this singular fruit, and resolved to send them immediately to Your Excellency, so that, on their arrival in France, they may be sowed the same year.” (The seeds did not arrive.)

These melons are the annual tribute of the kingdom of Ha-Mi, which is dependent on China : under Kang-Hi it payed only twenty. Under Yuong-Tching, the

sovereign of this little state, having been made a count of the empire, he doubled the tribute. He now pays sixty, because Kien-Long made him Regulo (sovereign or viceroy). The melons are brought in litters, which have scarcely any motion, notwithstanding the badness of the roads. The emperor keeps seventeen of them for the winter.

The Chinese melons are so delicate, that some kinds of them are eaten to the very rind.

A DISTILLER.

WE shall subsequently have occasion to speak of the different kinds of wine made in China. We shall here merely advert to the distillation of brandy, which the Chinese call Cho-Chou, that is, ardent wine: it is produced by fermenting large millet or wild rice in water. The result is a liquor which, for flavour and strength, bears a close resemblance to small Rhenish wine; it goes through the still, and comes out a strong and limpid brandy, but which sometimes has an empyreumatic flavour. The Chinese drink it hot as well as wine. When it is distilled a second time, it becomes extremely powerful.

The apparatus of a distiller in China is not much unlike our European stills:



DISTILLER.

Pub.^d 23. May 1822. by H. Stockdale, 41 Pall Mall



the chemical vessel is put up to the brim into the furnace, where it is powerfully heated; the steam passes into the capital, where it is quickly cooled by means of a bucket of water which surrounds it, and which is kept as cold as possible; the steam, after being cooled along the partition of the capital, becomes a liquor, which concentrates in a gutter, and then runs out through a tube into the recipient, or vessel placed for its reception.

The apothecaries likewise make use of the still in preparing some of their medicines; although the physicians of the country recommend the use of simples in preference to compound medicines.

Every one in China being privileged to practise physic, without undergoing any examination, serious abuses are the consequence of it, and which would be still more fatal were not most of the drugs of the Chinese pharmacopœia, extremely

simple. The medicine-sellers, who are seen in the streets, public places, and fairs, sell nothing but purgative woods and preparations of certain dried herbs. The simples are not very dissimilar to the Swiss vulnerary, to which European quacks ascribe extraordinary virtues, but which, at any rate, is not susceptible of doing very material harm.

The workman represented in this Plate has his hair rolled round his head in an out-of-the-way manner, which requires some explanation,

The Chinese would often find themselves incommoded in their work, if they suffered the long tress of hair, which hangs at the back of their heads, to be unconfined; this they obviate by knotting it circularly about their head, which otherwise is absolutely bare and shaved. The same kind of head-dress is seen in several both of the preceding and subsequent Plates.



PORK-SELLER.

THE flesh-meat, which is in most general consumption in China, is that of the pig; it is more wholesome and delicate than in Europe. The Chinese hams are very highly esteemed, and foreigners purchase them in considerable quantities at Canton.

They breed pigs, not only by land, but in boats. They are generally fishermen who keep them in this way, feeding them with the entrails of the fish which they catch. The Chinese prefer the pig and the goose to all other domestic animals, because they are more easily brought up, and their flesh is more savoury and contains more fat.

The sale of ox-flesh is not authorized by the police; the itinerant butchers who carry on this trade are obliged to cry it as mutton. This prohibition is founded on the scarcity of horned cattle, the breed of which they wish to increase; for the Chinese, unlike the Mahometans and Gentoos, make no distinction between clean and unclean flesh. If a governor of a province sometimes forbids the use of meat, the prohibition is momentary. These kinds of public fasts are usually appointed to implore rain.

The Chinese also eat the flesh of wild mares, and generally every kind of meat. They also eat even dogs, rats, and worms.

“The Chinese,” says M. de Guignes, “breed and fatten young dogs purposely for eating, and kill them by suffocation; they are afterwards roasted, cut into quarters, and carefully washed. I however observed that they always performed this operation in private, and did not like to be seen at it.”

According to the missionaries, they are not so scrupulous; for Duhalde says, "The people eat a great quantity of horse and dog flesh, although the animals have died of old age or disease; neither have they any repugnance to that of cats, rats, and other equally disgusting animals."

It is a singular sight to see the butchers, when they are carrying any dog's-flesh home, or are taking five or six dogs to be killed. All the dogs of the neighbourhood, attracted by the cries of those about to be killed, or by the smell of such as have been singed, fall in troops upon the butchers, who are always forced to have long sticks or whips to defend themselves; they are moreover compelled to use inclosed places in pursuing this avocation.

The principal Chinese dishes are hashed or boiled ragouts with various sorts of herbs or vegetables, served up with the

broth in very fine china dishes: all the plates, or rather bowls, are of the same shape and size, and almost as deep as they are wide: twenty are placed at each table, ranged four to four, parallel with each other, so that they make a regular square when they are all set out.

The most delicious of their provisions, and which always make part of great feasts, are the tendons of stags, and the nests of a kind of swallow.

The tendons of stags are dried in the sun during the summer, and are then preserved rolled in pepper and nutmeg: the way in which they are served up is, after being soaked in rice-water, boiling them in kid-gravy, and seasoning them with spices.

The swallow, the nest of which the Chinese consider such a dainty, is of the species described by Buffon as the *Salangana*. It is found in great numbers on

the coasts of the island of Java, and of the kingdoms of Tonquin, Cochinchina, &c.

This nest is extremely curious; it is not only here that it is considered such a dainty, but likewise throughout the whole of Asia. Its average weight is half an ounce, and it is not much unlike a preserved lemon; the substance is white when it is taken, but, when dried, becomes solid, transparent, and somewhat inclined to green; it bears some resemblance to the gum dragon's-blood: its parts are united by a sort of calcareous substance, in the same way as the nests of our swallows are with mud.

The Salangana is supposed to make its nest either with sea-worms of the mollusca tribe, or with a glutinous sea-weed. Some naturalists, at a loss to account for their construction, have supposed the Salangana to steal the eggs of other birds, break the shells, and thence form

the calcareous matter which is used to combine the parts of their ingenious edifice.

As soon as the young have left their nests, the natives of the coasts lose not a moment in taking them; they load whole canoes with them. They are eaten as a soup, and seasoned with spices.—A very interesting detail of these nests will be seen in the “Sketches Civil and Military of the Islands of Java, &c. by Sonnini, General Tombe, the Dutch Admiral Stavorinus, &c.”—it is only a single volume, and very amusing.

Bears’ paws, and the feet of various animals, brought salted from Siam, Cambaye, and Tartary, are delicacies, which are found only at the tables of the great. It should be noticed, that their meats being always cut in very thin slices, the Chinese do not use knives and forks, but two ivory or ebony sticks, which they manage very dexterously. The

Chinese method of eating rice is shown in the Plate of Vol. II. Varnish-gathering. The porringer which contains the rice is held as high as the mouth, and with these sticks they push the rice, which is generally of a tolerable consistency, into their mouths, as fast as they want it.

A PEDLAR—A TOBACCONIST.

THE pedlar, represented by the first figure, does not carry his wares suspended at the opposite ends of an elastic bamboo; which do not suit his kind of articles. This moveable shop consists in bamboo lattice-work, supported in the middle by a stronger piece of wood, the bottom of which may be stuck into the ground. To this frame are attached his different sorts of merchandise, such as handkerchiefs, pieces of cloth, ribbons, purses, snuff-bags, &c.

I shall here make an observation on the subject of the manner in which other hawkers or itinerant tradesmen carry their utensils or wares over their shoulders.



The elasticity of the bamboo must, in a certain degree, lighten the burthen. When the man is walking, the extremities of the bamboo bend and rise alternately; by which it is evident, that, part of the weight being raised up, the porter must, so far, be assisted, and which would not be the case if the pole were stiff and inflexible.

The second figure is that of a vender of tobacco and snuff, of which there is a great consumption in China.

In this country, persons of either sex, of every rank, and almost of every age, may be said to smoke; for even girls of eight years of age are sometimes met, in the streets, with a long pipe in their hand, the tube of which is made of bamboo, and the bowl of white clay. The Tartar women smoke the same as the Chinese, as may be seen in Plate X. of Vol. I. and in the frontispiece to this volume.

Tobacco is very dear at Peking; they often add to it, for smoking, other odoriferous or narcotic plants, even opium. In India and Persia, those who wish to become inebriated mix hemp-seed with it.

The Chinese are also acquainted with the use of snuff; the greater part of the mandarins constantly carry it in a small and very elegant bottle. Their manner of taking it is by laying some on the back of the left hand between the forefinger and thumb, and inhaling it very strongly with their nose. In like manner, as they smoke opium instead of tobacco, they also, according to Sir George Staunton, take cinnabar instead of snuff. It is nothing but the red oxyde of mercury mixed with sulphur, a composition which might be very dangerous; but it is probable that what is, in China, called cinnabar, which is found in abundance in the mountains of Hou-Nan, is nothing but red-ochre, a ferruginous substance mixed with white clay.

The Spanish snuff is known to be a preparation of a kind of ochre, called in the country Almazaron, from which it derives its colour and its unctuousity. (Bourgoing, *Tableau de l'Espagne*, tom. ii. page 9.)

European speculators, some years ago, wished to introduce into China, bottles, made of white crystal, for the snuff; but, notwithstanding they were of very elegant workmanship, they found no purchasers: besides, it so happens, that white crystal is not much in request in China, where coloured glass is preferred.

On this subject a missionary observes, "We shall never bend that nation to our tastes and ideas: they work at Canton after the models brought from Europe; but in return theirs must be copied also, and they must not be refused that civility which they shew to us."

Sir George Staunton says that Europeans suppose tobacco to have been brought from America into all parts of the old continent; however, they have no tradition of any such importation into China. The celebrated traveller Sir John Chardin, whose inquiries were directed to the same point, declares that he never could ascertain, in Persia, whether tobacco was an indigenous production or introduced from foreign countries; he adds, "however, one of the most curious men of Ispahan told me only this, that he had read, in a geography of Parthia, which had been found, in digging up the ruins of the city of Suttania, a large clay urn in which were wooden pipes with bowls and tobacco cut very small, as is the manner in which the Turks cut it at Aleppo; and which inclined him to believe that the plant had been imported into Persia from Egypt; and that it had not been naturalized there more than four hundred years."

Tobacco is grown in China. Mr. Barrow observed two kinds of it at Canton. M. de Guignes is of opinion that, in this climate, the tobacco-plants attain, or perhaps surpass in height those of the colonies. In the month of March they transplant them, at the distance of a foot and a half from each other; and they ripen in August. To adapt them for use, the leaves are compressed one upon another, and cut into small slips.

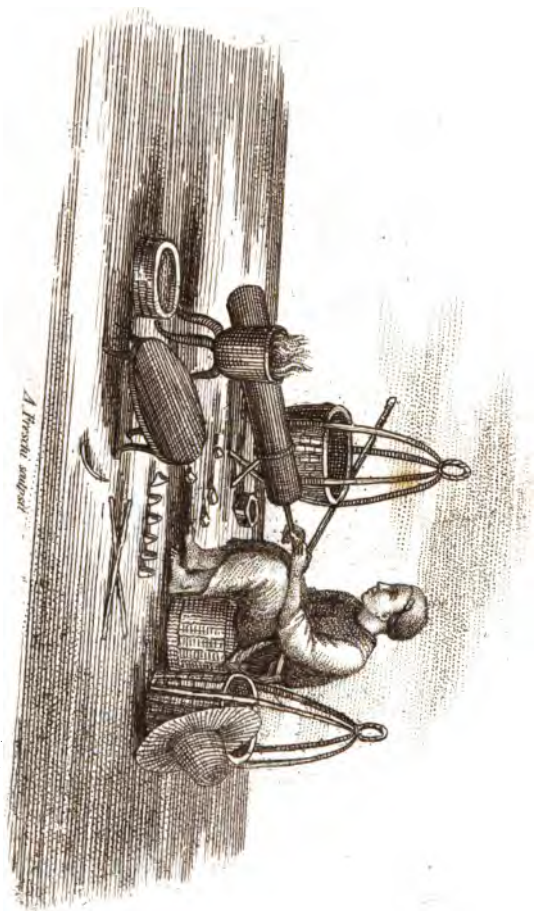
The Chinese tobacco having a disagreeable taste, that of Brasil is generally preferred to it; which being imported by the Portuguese is called Portugal tobacco. In this way also the Persians call Tambacou Inglesi, or English tobacco, the same Brasil tobacco which was formerly supplied them through the medium of the English.

TINKER.



THE travelling tinkers of Pekin carry with them, like those of Europe, all the utensils requisite for the exercise of their business. They have a small portable forge, by the assistance of which they make all the solder and repairs which may be wanted.

The bellows, commonly employed in China, are not made, like ours, of two moveable planks, joined by a piece of leather with several folds; they are wooden cylinders, or square tubes, in which moves an iron piston. Strabo attributes the first discovery of bellows to the celebrated philosopher Anacharsis. If this fact is correct, he must have derived the idea from his travels among



T I N K E R.

Printed by W. L. Stoddard, at the Press, Wall



the Scythians, or Tartars of the present time, and the first bellows must resemble those which are actually in use in China.

The Chinese adopt, for their larger work, forges, similar in shape to the bellows. This instrument is made like a box, in which is a piston, so constructed, that, when it is drawn out behind, the vacuum which it occasions in the box, makes the air rush in with great impetuosity through a lateral opening, to which a sucker is affixed; and, when the piston returns in an inverse direction, the sucker closes itself, and the air is forced out by the opposite extremity. That there may be no interruption to the blast, the cylinder is generally double; so that, while one side blows, the other inhales a fresh supply of air.

In the portable forges, the extremity of the piston has a small transverse handle; the man who blows the fire pro-

72. CHINA, ITS COSTUME,

duces the effect by an alternate movement of the elbow.

The Chinese anvil is not made like ours; its surface is convex.





A. Proctor sculptor

JACK OF ALL TRADES.

Pub'd 5. May 1852, by H. Stockdale, at Pall Mall

AN ITINERANT JACK OF ALL TRADES.

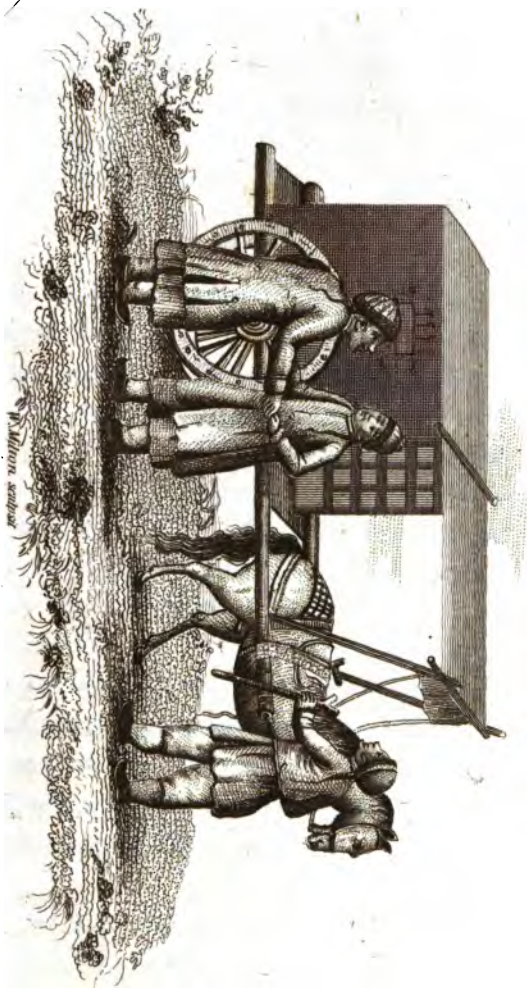
MEN of this description are in China termed Fia-Con-Culk-Tziang; they practise every kind of occupation; they mend porcelain, repair locks, and solder pipes. They have a portable forge, anvil, furnace, coal, and all sorts of tools. The whole of this baggage is suspended to a bamboo cane; the anvil alone occupies one side to counterpoise the rest.

The china-menders are said to be far superior to our menders of earthen-ware; the reason of this is, that, working on a more valuable material, and making a higher charge, they take more pains with it; their piercer, instead of being iron, like that of our stall gentry, has a diamond point; extremely fine brass wire is passed through the holes, and the vessel, for use, is as good as ever.

A CHINESE YOUTH ALIGHTING FROM
HIS CARRIAGE TO SALUTE A FRIEND
OF HIS FATHER.

HOWEVER accurate may be Mr. Barrow's supposition, that, among the Chinese, filial respect is less a moral sentiment than a precept, which, in a succession of time, has acquired all the effect of a positive law—however it may be said that filial piety exists rather in the maxims of the government than in the hearts of the subjects, so estimable a virtue is still not the less worthy of encomium.

The accompanying Print shews the extent to which the Chinese carry their respect for the authors of their days; not only do they acquit themselves with punctuality of the duties which are imposed on them by the laws, and by cus-



RESPECTFUL SALUTATION.

Pub'd 9, 3. May 1846. by L. Swindell, 41 Pall Mall



things no less sacred; but whatever is dear to the parents is respected by the children. A Chinese regards his father with a degree of veneration, and alights from his carriage to pay his respects to him.

All the constitutions of the empire have a tendency to increase paternal power, and to augment filial obedience. A father has the right of life and death over the beings which emanate from his loins. Some have conceived themselves justified, by the silence of the law on the subject, to expose after their birth, those whom they could not afford to bring up: we shall explain in the sequel, the precautions which the government has taken in different circumstances, not only to prevent this barbarous act, but to save the lives of the wretched victims to the indifference of their parents.

If fathers and mothers are not compelled by the laws to preserve their chil-

dren's lives, children are, both by law and by custom, necessitated to provide for their parents in their old age.

“The reason for this obedience, this unbounded submission,” says a Chinese author, “is perfectly natural: but for my parents I should have had no being; to them I am indebted for all that I am. Without adverting to the pains and inconveniencies to which a mother is subject during her pregnancy—to the continual dangers to which her life is exposed during her labour; what constantly engages her thoughts? Is it not the care of her infant?—She knows no joy but in its smile: Does it weep? She instantly runs to ascertain the cause—Is it ill? She is overwhelmed with grief—Does it appear sensible of cold? She hastens to give it additional clothing—Is it hungry? She instantly administers food—If it wishes to walk, she herself leads it—If it dirties itself, she cleans it; nor is the most inveterate stench dis-

agreeable to her, nor does it excite the least disgust—Is any thing presented to her? She instantly shares it with her dear child, and thinks herself amply repaid her attention, can she obtain in return, even the most transient smile. In short, a mother's cares know no equal: therefore no benefits can exceed those which are conferred by parents; and a good son ought in some wise to acknowledge them, by shewing the utmost obedience and service of which he is capable."

Under the second reign of the Hans, a young male child named Hoang-Hiang, having lost his mother when he was nine years old, seemed as if he should die of grief. He redoubled his affection for his father; in the summer, he cooled the bolster and mat which his father was to sleep upon; and in the winter, he went to bed before him to warm his place, which he gave up as soon as he was ready. The mandarin of the town, who was ap-

prised of the tenderness of so young a child, was so deeply impressed with it, that he erected a public and permanent monument to his filial piety, as an encouragement for others to emulate it.

Chinese writers have carefully collected numberless remarkable traits of filial piety. A great part of these anecdotes are authentic; some are controverted, or intermingled with incidents bordering upon the marvellous. We shall confine ourselves to such recitals as different Chinese historians have related as true.

“Ouang-Ouei-Yuen, having lost his mother, who was extremely dear to him, passed the three years of mourning in a hut, and employed himself in his retirement, in composing verses in honour of his mother, which are quoted as models of sentiment and of tenderness. The three years of his mourning having elapsed, he returned to his former resi-

dence, but did not therefore forget his filial affection. His mother had ever expressed great apprehension of thunder, and, when it thundered, always requested her son not to leave her. Therefore, as soon as he heard a storm coming on, he hastened to his mother's grave, saying softly to her, as though she could hear—*I am here, mother!*"

"A very rich private gentleman, whose name was Tsi-King, having tried all the ordinary methods to restore the health of his mother who was ill, heard it said by some quacks, or weak credulous men, that the sick, who were reputed to be incurable, were frequently known to obtain a radical cure by eating human flesh. Without the least hesitation he cut off a slice of his thigh, and had it dressed and disguised, that his mother might eat it without knowing what it was. It was in fact offered to the patient, who had

not strength to taste it, and died. The virtuous Tsi-King was inconsolable at her loss."

"A young female, Tang-Tchi, had an aged and infirm mother-in-law, with only one tooth remaining, and who was no longer able to take any nourishment without great exertion; it occasioned Tang-Tchi to suckle her: she accordingly dressed her completely herself, and then opened the breast and respectfully offered the nipple. Notwithstanding she thus suckled her several times in the course of the day, she also got up in the night for the same purpose, and acquitted herself so amiably and so affectionately, that her mother-in-law felt as easy with her as an infant with its nurse. A piety so truly filial and generous dissipated all sense of decay, and prolonged her life several years. Before her death she invited all her relations, and in their presence, thanking Tang-Tchi for all her kind attention, wished her a thousand blessings, and then, with

tears in her eyes, conjured all her family to respect her step-daughter, as herself, and to return, in her old age, the same care which she had evinced to the age of her step-mother."

"A young girl, named Yang-Hiang, fifteen years of age, was helping her father to cultivate his field, in an unfrequented place, when a tiger, from one of the neighbouring woods, sprung suddenly upon, and stood over, ready to devour him. Filial piety gave strength to the affrighted child, who, catching up a knife, fell upon the monster, and providentially killed him before he had done her father the least injury. The formidable animal had wounded her in several places with his claws, but she was a long time without being sensible of it, nor did she at last perceive it, until her father pointed it out to her."

"Li-Tsee respected the grief of her father, who had repudiated her mother,

and did not suffer a word to escape her lips in the way of complaint; but she was the more inconsolable for her forbearance. She endeavoured to dissemble her feelings, but her tears would sometimes flow in spite of her; sleep fled her eyelids by night; she took scarcely any nourishment, and pined away of sorrow. Her father was at length so touched by it, that he desired her to bring her mother back."

"Li-Hin, a young Chinese man, whose mother was blind, heard it said that some persons who had lost their sight, regained it by having their eyes licked. He immediately undertook this service for his mother, and did scarcely any thing else from morning till night; this he continued, without at all relaxing from his labours, although he could not see that they produced any effect. Two years had thus elapsed, when at length, whether the remedy had succeeded, or from whatever

other cause, cannot be known, his mother suddenly recovered her sight."

"Under the Tang dynasty, one Lon-Tsao-Tsong, having been guilty of a crime against the state, escaped the vigilance of his guards, and took refuge in the house of his friend, named Lou-Nan-Kin. The concealment was discovered, and Lou-Nan-Kin was thrown into prison, and about to be put on his trial, when his younger brother came before the judge, and said, 'It is I who am guilty of having sheltered the fugitive; consequently I, and not my elder brother, must suffer death.' Lou-Nan-Kin, on the other hand, asserted, that he only, and not his younger brother, was privy to the concealment, and that his younger brother accused himself falsely. The judge proceeded with so much ability in his cross-examination, that the younger brother fell into evident contradictions, and was at last obliged to avow his vir-

tuous imposition. 'Alas!' said he, 'I had the strongest motives for so doing: our mother has been long dead, and we have not yet been able to perform the funeral rites over her. We also have a sister to marry; my elder brother is alone in a state to provide for her: as for me, I am too young, and it would be far preferable that I should die in his place. Deign, I beseech you, to accept my evidence.' The judge was moved, and gave his tribunal an account of this trial of filial piety and brotherly love, and the emperor pardoned the criminal."

"A person of the name of Ho-Lun, continually mourned for his father, whom he had lost for some years. He was one night surprised by a robber, whom he unresistingly permitted to take all his property; till seeing him about to lay hold of a copper stew-pan, 'Do me the favour,' said he to him, 'to leave me those utensils to get my dear mother's breakfast in the morning.' The thief was

so much abashed, that he not only left the stew-pan, but restored all the rest, saying as he went off, 'I should certainly bring some curse upon my head by robbing so good a son.' It is also stated, that, from that moment, he renounced his iniquitous profession, and returned to the path of virtue."

From the works of the Chinese and missionaries, I could quote an infinity of similar anecdotes. The books published on this subject in China, in the course of two thousand years, would form an immense library; but it is not merely by collecting such facts, and offering them to the admiration of their contemporaries and posterity, that the moralists of this nation shew their children the duties which they owe to the authors of their days; they have also subjected children to numberless minute customs in regard to their fathers and mothers.

Children are not allowed to assume the surname of their fathers and ancestors; such is the prejudice of the country, that it would be considered a breach of respect towards them. This opinion is very opposite to that of the ancient Greeks, who not only gave their sons the father's, but also the grandfather's name.

It is customary with a Chinese son always to apprise his father when he is going out, and to pay his respects to him on his return.

It is not allowed children to speak, in the presence of their father and mother, either of old age, or of the infirmities incidental to advanced years; although even their parents be in the prime of life, and very far from that epoch so generally looked forward to with dread.

Children cannot put on complete mourning while their parents are alive; and, if their father is in mourning for some

relative, they must abstain from playing on instruments; they must also relinquish music and every kind of entertainment, and even dress, when their father and mother are ill.

If a Chinese father commands his son to do an act which he may think unjust or improper, he has only the right to remonstrate three times. The son's sole answer must be, *I obey*. If his father or mother have any failing which he wishes to correct, he must intimate it with great respect and mildness.

When a son goes out with his father, he must keep one pace behind him.

Every morning when the cock crows, or, in other words, at day-break, a son presents his father and mother with water to wash their hands, gives them their clothes, and anticipates their wishes, even in regard to the most trivial matters.

These obligations are carried to so great an extreme, that a son is bound to repudiate his wife if she is displeasing to his parents.

The emperor himself is not exonerated from the obligations of filial respect, nor from the subordination of a youth to his older brothers (the succession to the throne, as has been before stated, is not founded on the right of primogeniture). He is bound to do every thing which lies in his power to secure the happiness of the empress-mother; and he is obliged to pay his respects to her on the first day of every year with great ceremony.

The duties of subjects towards their sovereign are assimilated to those of children towards their father: this practice of the duties of filial piety, carried to so great an extreme in China, has generated the idea of servitude and slavery, which has been attached to the manner in which

the Chinese do honour to their sovereign.

The missionaries, who have transmitted such attractive pictures of the filial love of the Chinese, nevertheless agree that the excess to which this virtue is carried has engendered serious abuses. A son being compelled blindly to espouse his father's quarrels, right or wrong, and to revenge his death, if it arose from the violence of an enemy, has originated family feuds, which are thereby perpetuated to the latest period.

The Chinese have, at all times, entertained great prejudices against the Romish missionaries, founded on the circumstance of their having quitted their parents, and that, devoted to celibacy, they will have no children to honour their memory.

From such ideas as the Chinese entertain, it is not a matter of surprise that

breaches of duty in a son (I shall not say the crime of parricide, which is perhaps unknown in China) are ranked with the most serious crimes, and punished accordingly.

The duties of children towards those to whom they owe their being, are not confined to the lives of their parents merely; but are extended even far beyond. Mourning formerly lasted three years, but has now been reduced to twenty-seven months, during all which time they are incompetent to any public function. A mandarin must relinquish every thing, unless the emperor dispenses with the usual ceremony, by ordering him to fulfil the duties of his situation.

In the first month, the mourning dress is made of a kind of coarse hempen cloth, not bleached; the cap is of the same stuff, with a string round it.

In the second period, the coat, hat, and coverings for the legs, are white.

In the third term, their clothes may be made of silk, but their shoes *must* be of blue cloth.

By this it is seen that black is not considered gloomy by the Chinese; neither is it much in use among them. The magistrates, whose situations correspond with those of our gentlemen of the long robe, wear violet-coloured dresses.

A father wears mourning three years for his eldest son, in case he has left no children.

The funerals are conducted on a scale of great magnificence, and it is not uncommon for a family to expend, in this pious duty, the whole patrimony which the deceased leaves behind him. When the children are not sufficiently rich to afford their father suitable funereal rites, they keep his coffin above ground for several years. For this reason the coffins are made extremely strong, and covered

with a very thick mastich, to prevent the least exhalation from them.

Many of these coffins are made of very valuable wood, and cost from one hundred to five hundred piastres. The importance which is attached to providing this last sad residence, induces most of the Chinese to buy their own coffins during their life-time. They are exposed for sale in particular shops, where every one may go and choose for himself. The present of a coffin is considered the most acceptable gift which can be offered by a son to his father.

Some Englishmen countenance the Chinese in this whim of preparing their own coffins. Lord Nelson, the glory of his country, and the terror to hostile naval powers, who fell at the splendid battle of Trafalgar, always took with him his coffin, consisting of part of the mainmast of the French admiral's ship.

which was blown up in the destructive naval engagement off Aboukir.

The Chinese place the bodies of their parents in pavilions, built for the purpose, until the moment of their burial, or until they can send them into the country to the tombs of their ancestors.

As often as any relations or friends come to shew their respect to the deceased, the women and children set up a gloomy cry. The ceremony being concluded, one of the relatives invites all those who attended the funeral to a neighbouring saloon, where tea and refreshments are set before them, and then, on their departure, politely attends them to the door.

The day of the funeral, the procession is opened by musicians: then come several persons carrying the marks of the dignities of the deceased, different figures

of animals, idols, parasols, blue and white banners, and pans of perfumes.

The coffin, sometimes covered by a canopy, is carried by about twenty men, and preceded by bonzes: the children follow immediately after the corpse. The oldest son, who conducts the ceremony, is covered with a sack of coarse cloth, and supports himself on a stick: the other children and relatives are habited in cloth robes. The women follow in palanquins, uttering sighs and cries, and shedding tears profusely. What unfortunately proves that this grief is often dissembled is, that the cries recommence at precise intervals, and that all the women cry out at once, in a kind of cadence.

The coffin is interred in a very dry, airy, and lively situation. They fancy that the deceased is better pleased with it, and that his family will derive all sorts of advantage in consequence.

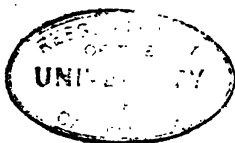
Children who have fallen into poverty, have been known to attribute it wholly to the bad situation of their father's tomb, and to go and move it to a more desirable spot. It will scarcely be believed that jugglers make a trade of discovering the hills or mountains which augur happily for sepulture, and that they get well paid for these indications!

The grave is filled with earth, mixed with fine ground lime; after that they make libations, and place on and about the tomb perfumed tapers and paper banners. We have mentioned, on another occasion, that they burn paper cut into the shape of men, horses, clothes, &c. in the firm persuasion that the deceased will find the same real objects at his service in the other world. These ceremonies at an end, a funeral oration, in honour of the deceased, is made under a canopy, and a repast follows.

It seems that formerly, at the funerals of emperors and great men, they did not confine themselves to burning men of paper or tin, but buried with them live slaves, and even a certain number of their concubines. We are assured that, about the middle of the seventeenth century, the emperor Chun-Chy, the founder of the present dynasty, sacrificed about thirty slaves on the tomb of a favourite wife.

The duties and honours which are paid, in every family, to deceased ancestors, are not restricted to mourning and burial; there are two other ceremonies which are observed annually.

The first takes place in the spring, in the *Hall of the Ancestors*. It is a building constructed on purpose for the ceremony, which, according to the missionaries, is called Tse-Tsang, and according to De Guignes, Tsong-Miao. Thither repair all the branches of a family, con-



sisting sometimes of seven to eight thousand persons ; there is no distinction of ranks ; the artisan, labourer, man of letters, and the mandarin, are all confounded together, or rather the right of precedency rests solely in the age.

The tablet which contains the names and qualities of those deceased, the year, month, and day of their birth and death, is called Chin-Tchou, that is, the dwelling-place of the spirit. When all the relations are assembled, the richest prepare a feast ; there are tables for the use of the dead, as though they were alive, and no one presumes to touch the meat, fruit, and wine, which are offered for them. Besides these offerings, the relations have in readiness a piece of silk, about three yards long, whereon are inscribed the same characters which the tablets contain, except that they omit the comma above the sign *Tchou* (residence), and which omission gives it a different meaning. It is the province of

the most distinguished personage to add this comma, in the course of the ceremony; the Chinese believe that they thereby invite the soul of the deceased to come and remain among them.

Besides this ceremony, which occurs, as has been already said, in the spring, and sometimes in the autumn, another is celebrated in the month of April. Every year at that time the tombs are visited; the children never omit this duty, whatever may be the expense of the journey. It is begun by tearing up the herbs and bushes which have sprung up about the tomb; they then renew the funeral ceremonies, and place meat and wines on the tomb, for the members of the family to regale themselves with. The account of this feast in "Sketches, Civil and Military, of the Island of Java, &c." enters into very interesting details, not devoid of amusement.

In the Tchoung-Kia-Pao of the Chinese, is a wise precept respecting the object of these family assemblies. "It will be a question in the assembly," says the author, "whether any one of the relations has an hopeless dispute either with his own family or with strangers. Should any be so situated, he will frankly declare what it is, and ask advice; every one, according to his rank, will freely state his opinion, and give his reasons for the part he thinks it best to take, to prevent a law-suit and effect an accommodation. The majority of voices will be a tolerably sure guide, to which advice it will be best to incline."

At any rate the fact is clear, that these solemn occasions, on which all the branches of one family come together, have an object of utility, infinitely more decided than our new year's visits, which are ceremonies isolated and insipid, and in a great measure only paid and returned by leaving cards.

BARBER.

THE artisans which most frequently meet the eye in the streets are barbers; they never stop sounding, with a view to procure custom, a kind of little bell, formed of a piece of iron, double, and bent down, which they pinch between their fingers. This instrument in fact is pinched somewhat in the manner of the steel diapasons, or octaves, with which the leaders of bands regulate the exact and uniform sound of *la, mi, la*.

The Chinese barber, when he obtains a customer, performs his office in the first place he comes to, even in the open street, or in a public square: he shaves the head, cleans the ears, puts the eye-brows in order, and further, performs that operation so generally practised



A. Preschi sculpit

BARBER.

May 18th. by L. S. Scudato, a Pall Mall



throughout Asia, which is known by the appellation of *Macer*.

It consists in promoting the circulation of the blood; giving more tone and suppleness to the muscles, by extending the limbs, and gently rubbing them with the palm of the hand. The common price which the barber receives is eighteen Tsien, or copper farthings.

The ordinary method of the Chinese dressing their hair was prescribed to them by the Tartars at the time of their conquest.

The head, with the exception of the occiput, from which the hair hangs at full length, is absolutely shaved; the hair is neatly plaited, and not unfrequently tied to the top of the head, with a ribbon.

The beard is in like manner shaved completely off, sometimes leaving moustaches to the upper lip.

M. de Guignes says, "the great anxiety of the Chinese is to die with the full number of members which they received from nature. There are some who carry this precaution to the pitch of keeping the cuttings of their beards and nails to carry with them to the grave."

When the barber has finished with his customer, he again traverses the streets, with all his utensils over his shoulders. On one side is a stool, in which are inclosed his razors, scissors, basin, and et-ceteras. (We should, in this place, observe that the Chinese razor is not made like ours; it is shorter, and perfectly square at the anterior extremity.) On the other side is a large cylindrical bamboo tub full of water: a stick adapted to this bucket holds the napkin and razor-stop.





J. Proctor sculpit

PASTEBOARD HORSE.

TOYMAN.

Printed by A. May 1822. In the Strand, at Pall Mall

**A TOYMAN—AND A PASTEBOARD HORSE,
WHICH GIVES THE BOY THE APPEARANCE OF
BEING MOUNTED ON A LIVING ANIMAL.**

THE toys of Chinese children are, in many respects, similar to the European toys; they are small figures made of painted pasteboard or wood, representing men, animals, houses, boats, &c.

One of the most singular toys, and which has been long known in the southern provinces of France, is a pasteboard horse, with a hole in the middle, and a cloth round the body instead of legs. A child places himself in the middle of this; and, by means of a bridle, gives the neck the motion of that of a real horse.

At the famous procession on Corpus Christi day, at Aix, in Provence, this

kind of cavalcade is made use of. They are termed *Chivaoux Frux*, or frolicksome horses; nine or ten children, forming the retinue of king Herod, are mounted on these *Chivaoux Frux*, and capering near the inquisitive gazers, who form a double row on each side, greatly amuse the spectators, by the alarm which they inspire in some of being rode over.

This amusement is not now unknown in Paris, where it has been introduced into the theatres, for distant representations of cavalry. It has been brought forward, with far less judgment, on the English stage, to represent actual combats close to the spectators, and which tends greatly to remove the delusion under which one would wish to remain on such occasions. The British regular theatres for the legitimate drama, however, determined not to be indebted to these childish fictions, have of late introduced real horses into their performances, and a live elephant! Of the latter it may truly be said, that

an artificial one would produce a ten-fold more advantageous effect. The horses are uncommonly well managed, and, in more suitable stations, might excite the admiration of the most fastidious.

The Chinese children begin their studies at five and six years of age. The characters being very numerous, and the methods used in the schools being very defective, their studies would be equally intricate and disgusting, had they not discovered a method of instruction which combines amusement at the same time.

The Chinese booksellers sell, as the first step, books of prints, representing the objects most familiar and most easily to be understood, such as the sky, sun, moon, man, plants, animals, houses, and the utensils in most general use. The Chinese name is placed underneath, and, when the child has been a little taught, he is to tell the name, by merely seeing

the sign or characters, the print being covered over.

The peculiarity in this respect is, that a Chinese would comprehend nothing by seeing our figures of the sun and moon, as vulgarly delineated on our almanacks, sign-posts, and pictures for children. Their painters do not represent the sun with the face of a man, nor the moon with that of a woman. Their delineation of the sun is with a cock in its centre, and the moon by a hare pounding rice in a mortar, as in the Plate of sugar-hares in Vol. IV.

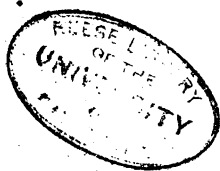
When a child has not said his lesson well, or has been guilty of some great fault, he is whipped, but not in our indecent method of exposing the bare backside, as practised in great schools in England, even to young men: they lie flat on their bellies, along a form, where they receive eight or ten strokes of a

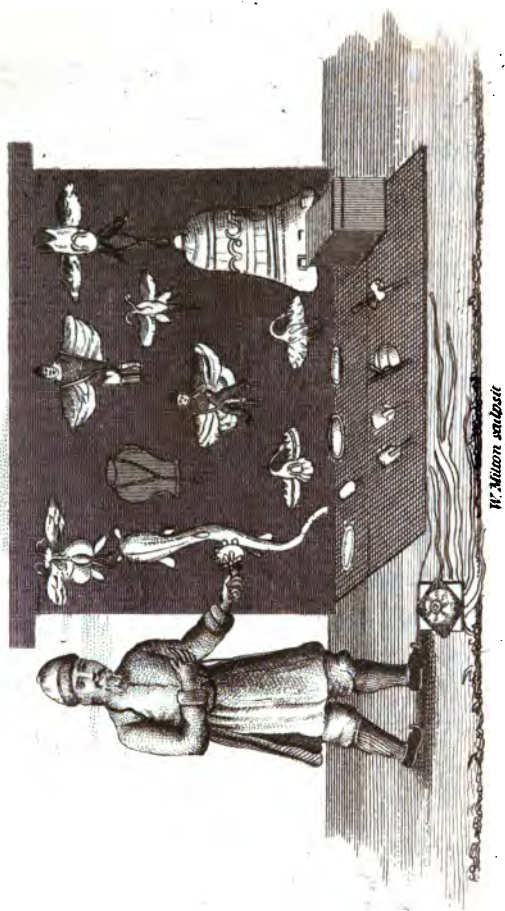
bamboo lath on the backside, but with the drawers up.

The assiduity of Chinese pupils is very great; it is but seldom they incur punishment. They have very few holidays. Their only vacation is on the coming in of the new year, and about a week at midsummer.

The very small number of Chinese who profess the Romish, Jewish, or Mahometan religions excepted, no religious sect keeps fast-days in the week; nor has any adopted the custom of assembling at particular times for public worship. This is a great drawback from the perfection and progress of civilization. Laying aside every consideration on the score of religion, the institution of the sabbath, or of *feria*, in its stead (such as the Sunday among Christians and Friday among Mussulmans), has been productive of great physical and moral advantages, no less essential to humanity than to policy.

We shall conclude this article by observing, that it is not surprising that toys are extremely numerous in their varieties among the Chinese. The English and Dutch who have visited that country, for fifteen and eighteen years past, have made the observation that their gravest personages preferred, to the most interesting physical machinery, master-pieces of optics, mechanism, and clock-work, frivolous instruments, which would, in this part of the world, only serve to please children: they would turn their backs on a sphere, a burning mirror, or an electrical apparatus, to be in ecstasies at the sight of a wretched automaton, or mills, which, together with many little figures, are set in motion by a fall of very fine sand.





PAPER KINGS.

1903 225 April 17 Pal Mall.

PAPER CRANE OR KITE SELLER.

THE Chinese kites are not made like those of Europe; they most commonly give them the form of a crane, which indeed is the name they are known by in China; but they make them of every kind of shape, as is shewn in the annexed Print. Some assume the form of a flying tortoise, in allusion to the mystical tortoise of Fou-Hi; others, that of a sea-snake; others again, that of flying men, with wings under their arms; and lastly, that of the great bell of Pekin. At the foot of the engraving are balls of twine used in flying their kites; there is also another machine which they use to fly, consisting of two squares of equal size, one placed on another, so as to present a star with eight rays; the three strings attached to the bottom of it serve,

like the tails of our kites, to maintain its equilibrium.

These kites are generally composed of very thin paper; with a long tail attached to keep them steady. Some of them, however, are flown without a tail, and, which is very singular, are steadied by a heavy weight placed on the top central point.

It is not improbable that the French term *cerf volant* (flying stag), is derived from their having formerly named them after a quadruped; and the English name, kite, likewise from that of a bird. In vol. xxx. p. 148, *Mémoires de l'Académie des Inscriptions*, is the figure of an antique kite, far from unlike the crane of Pekin.

The Chinese kites are made in allusion to the flying car of the emperor Hoang-Ti.—That prince, after having obtained a signal victory over his enemies, perceived that the runaways were concealed

from pursuit by a thick fog, and that the march of his soldiers was consequently devious. He raised therefore a magic car into the air, which shewed them the south, and all the cardinal points.

This car of the emperor Hoang-Ti has been supposed to involve an origin far more noble than that of the kite; that is, the invention of the compass: the Chinese, in fact, do not, like us, believe that the magnetic needle turns towards the north; they say that it turns to the south: it comes to the same thing in practice, but the difference in theory is very great.

The Chinese still preserve with veneration the memory of this Hoang-Ti, who is to them what Voltaire said of one of the French monarchs of old: the only king whose memory has been preserved in the hearts of the people.

The Chinese cranes are raised to a prodigious elevation. The princes, and even

the emperors themselves, do not disdain this amusement. When the wind is very high, the emperor, who holds the string, relinquishes it on a sudden, and the person who regains the kite is recompensed for so doing.

We must not be too hasty in charging this amusement with being puerile; we are aware that it was by directing a kite with a metal-pointed head, and the string of which contained fine brass wire, towards a stormy cloud, that the celebrated Franklin discovered the wonderful connexion which exists between electricity and thunder. A common paper kite, standing in the air, revealed this secret to him, and enabled him to discover the lightning-conductors.

By means of a large kite, it was that, during the expedition to Egypt, in 1798, the exact measurement of the famous Pompey's column, at Alexandria, was effected.

This monument, similar in its kind to the Trajan column, and to the column of Austerlitz, about to be erected on the *Place Vendome*, at Paris, has no staircase within it; it is of granite, and the shaft consists of an entire block. By some writers, this column is supposed not to have been raised to the memory of Pompey, but to that of Septimius Severus.

To attain the top, the first thing to be done was to attach a sufficiently strong cable to the capital. They began by raising a kite of about four feet high, which, when it had crossed directly over the capital, was suffered to fall as into the groove of a pulley. At the end of the small string, was a second stronger, and to that a third, adequate to bear a weight beyond that of a man. A sailor was in this way hoisted on to the top; and he well fastened some cordages round the volutes, and fixed a jack (an instrument which consists of a combination of pullies). M. Norry, an architect, then

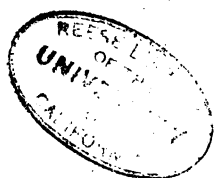
placed himself on a small seat suspended to the cord, and was raised up. M. Protin was got up in like manner. By this means, they had the opportunity of measuring, at leisure, all the parts of the capital, and the total height, which was found to be 88 feet 6 inches : and last, to compare small things with great, a party of British tars attained the same situation by the same means, and in their own peculiar style of eccentricity, regaled themselves with a bowl of punch, to the unparalleled naval superiority of their country.

Boys sometimes amuse themselves with sending round pieces of card or paper up the string, which, as they turn, ascend, sometimes with great rapidity, and which they call *messengers*. It has been suggested to take advantage of this invention to convey dispatches into a besieged town, or to transmit them from within to the other party.

To effect this, it would be sufficient to raise a large kite of taffeta, and to send up the string a mechanical kind of bird, which, when it comes to a fixed point, might be stopped. This check might be made to pull a trigger, discharge a piece of mechanism, and let fall the dispatches. The bird, by the operation of the same check, might be made to drop its wings, and return to the point whence it set out, ready to execute another commission.

An experiment of these mechanical birds was lately made in the Jardin de Marbœuf, from the Avenue de Neuilly: it succeeded completely; but the interest of the spectacle not being proportionate to the price which had been exacted, and the physician having likewise promised much more in the propositions of his hand-bill, was received with considerable disapprobation; and the result unfortunately is, that the experiment, which might have proved of great utility, will

perhaps never be repeated. Many of the spectators concluded, from the captious and equivocal terms of the hand-bill, that the birds were to raise themselves spontaneously into the air, without support, and take any direction, agreeably to the orders of the Doctor.





TOYMAN. SHUTTLECOCK PLAYING.

SHUTTLECOCK TOY-MAN.



LORD Macartney informed us, that the inhabitants of Cochin-China played at the shuttlecock, not with raquets, nor with the hands, nor with drum-battledores, but by striking it up with the soles of the feet.

No traveller, as far as my own knowledge goes, has mentioned the existence of this game in China.

This Plate, which is from one of the original drawings transmitted to the minister Bertin, represents some Chinese peasants thus amusing themselves. They frequently strike up three or four shuttlecocks at once.

The shuttlecock consists of a piece of dry leather rolled round, and tied with a thread; the bottom is ballasted by three or four pieces of copper coin, to give it more weight below. One of the pieces has three holes in it, in each of which a feather is stuck, the plume inclined outwards, as in our shuttlecocks. They are struck with the foot. The Chinese and Tonquinese shoes being more pliable than ours are, the toes possess greater agility in consequence. This is the reason why, in certain professions, in giving a circular movement to the porcelain-wheel, for example, the motion of the feet is employed with so much advantage; the feet, by dint of exercise, become, as it were, auxiliaries to the hands.

The toy-man also, sketched in the same Print, has, suspended to a bamboo stick, small figures like punchinellos, scaramouches, &c. similar to what are sold in Europe.





A. Freschi sculp. sit

JUGGLER.

Pub. 4th May 1842, by H. S. Goodale, at Pall Mall

A JUGGLER KEEPING A RIBBON AN
HUNDRED FEET LONG, FLOATING IN
THE AIR.

THE Chinese and Indians astonish the European travellers by their slight of hand, juggling, and especially balancing; for, in the latter, it is almost impossible that there should be any deception.

I have endeavoured, in my edition of Tavernier's Voyages, to explain the most extraordinary performance of the Indian mountebanks, which Tavernier cites without having understood it, giving his reader to understand that he regards it as the effect of magic. This trick consists of planting in the earth, and making grow in the view of the spectators, a branch of mango, which is moistened with human blood, and which concludes by bearing both blossoms and fruit.

The Chinese jugglers exhibit tricks nearly similar. The merry-andrew, the subject of the present chapter, keeps floating in the air, for a certain time, a ribbon of an hundred feet long. The ingenuity and difficulty consists in floating and refloating the ribbon by different movements in every kind of form, making use of but one hand, without suffering any part of the ribbon to come to the ground; the only liberty permissible to the exhibitor is, from time to time, to pass the stick to which the ribbon is attached, from one hand to the other.

AN ACCOUNT OF THE CHINESE
FIRE-WORKS.

THERE are exhibitors who entertain the people with a display of artificial fire-works. Sometimes, for example, they shew a statue made of pasteboard, completely filled with squibs and crackers: and flashes of light are all at once discharged from its eyes, nose, mouth, and ears.

The Chinese have the credit of being singularly ingenious fire-workers. If the English and Dutch legations found these exhibitions beneath their notice, it might arise from their being executed in broad daylight, during Kien-Long's time, which materially destroyed their effect.

One of the most extraordinary pieces which they witnessed, was the shower of

lanterns. A large box having been placed at a considerable height between two pillars, the bottom came out, as if by accident, and let fall a number of paper lanterns. They were all folded and flat when they came out of the box, but opened before they fell, and separated themselves one from the other.

Each assumed a regular form, and all at once displayed an admirably coloured light. It could not be ascertained whether this was the effect of illusion, or whether the lanterns contained a phosphoric substance which had the power of self-combustion, without any outward application.

This shower of lanterns was repeated several times, and every experiment varied, not only their shape, but also the colours of the light. At each side of the large box, were lesser boxes which, opening in the same manner, let fall a network of fire, the divisions of which,

variously formed, shone like burnished copper, and, at the least breath of wind, flashed like lightning. The whole was terminated by an eruption from an artificial volcano, in the grandest style.

A MAN WRESTLING WITH AN AUTO-
MATON—A TOM-TOM PLAYER.

THE Chinese mountebanks excel in the management of poising any thing; they sometimes roll along their arm, above the wrist, a china jar, which seems to follow the impulse given to it spontaneously, while the exhibitor throws himself into a variety of attitudes.

M. Huttner, who was attached to the British embassy, thus describes one of those antics and balances :

One man laid on his back on the ground, and raised his legs so as to form two sides of a triangle; on the soles of his boots was placed a large earthen vase, two feet and a half long, and six inches in diameter, of a cylindrical shape; he



WRESTLER & AUTOMATON. TOM TOM PLAYER.

Engraved by P. W. M.



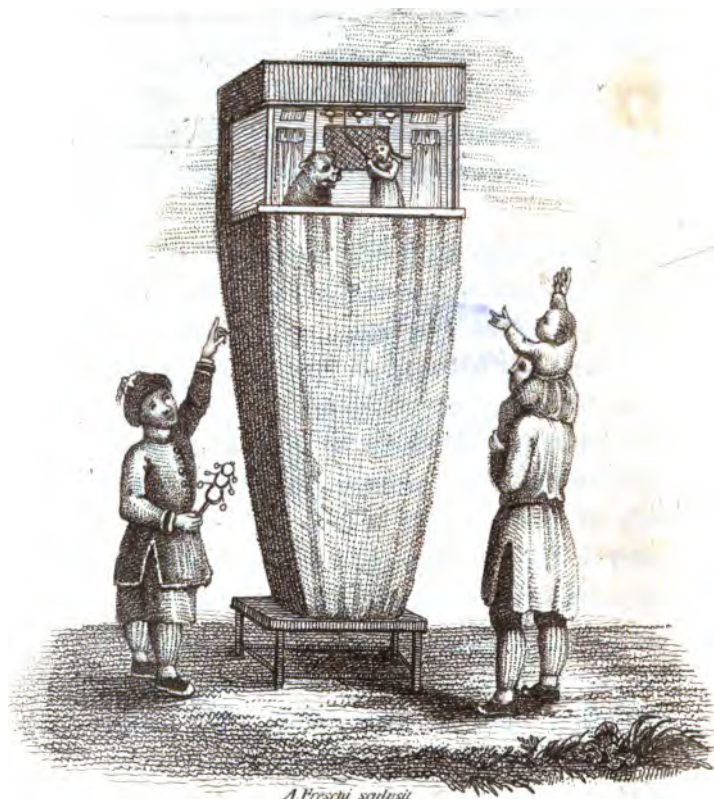
made it turn round with astonishing velocity. A child then got upon it, and executed various singular postures; he slid into the vase, and came out of it head first, to the great terror of the spectators, as the least devious motion must have overthrown the vase, which, from its enormous weight, would probably have crushed the man and the child together.

The Chinese balance the wheel, and take very perilous leaps, keeping their equilibrium as well as our most expert rope-dancers. At the same fête, a man fastened three small sticks to each of his boots; he took six china dishes, of about eighteen inches diameter, making them spin separately at the extremity of a small ivory stick, and then placed them, spinning all the while, on the point of each of the six sticks. They still continued to go round; that done, the performer took two small sticks in his left hand, spun two other dishes, and put one

on the little finger of his right hand ; so that he balanced, at one time, nine dishes, all of which seemed to have a self-operating motion. After some minutes had elapsed, he took them, one by one, and replaced them on the ground, without the least accident or interruption.

In wrestling and pugilistic contests, for which the Chinese are not deficient in talent, they sometimes make use of a deception which excites the greatest surprise among the spectators. An automaton or puppet, as large as life, suddenly makes its appearance in a wrestling-match ; this scene takes place in the distance, and is obscured as much as possible, to make the illusion more complete. The wrestler grasps the pasteboard figure with apparently great violence, as if he had to do with a real adversary, throws him to the ground, and then raises him up again with a seeming strength, which elicits the applauses of the multitude.





A. Preschi sculpit

PUPPET-SHOW.

Rockdale, 41 Pitt Mall

PUPPET-SHOW.



THE Chinese are very partial to exhibitions of puppets, which they have brought to singular perfection; they perform little heroi-comic plays; the men who shew the puppets in the streets have a more simple apparatus than those of Europe. Nothing can be more portable than their theatre.

A man stands on a stool, completely concealed by a curtain of blue cloth, which goes all round him; above his head is a box or platform, in place of a theatre; he moves the puppets, like our own puppet-showmen, by the fore finger and thumb being put into the sleeves of the puppets. Those who are not aware how simply they are played off, can scarcely conceive how Punch and the other per-

sons in these grotesque comedies, manage their sticks so cleverly, and hold them so fast without ever letting them fall. The Fantoccini, or large puppets, which are put in motion by wires, could not do this.

The Chinese puppet-shows are equally harmless and entertaining as juvenile amusements: the police is very vigilant that their chaste ears are not offended by any word or expression contrary to good manners and decency. We cannot, perhaps, say quite so much of the puppet-shows of the same description, either in England or in France; the sight being, in some respect, confined to children and to the lower orders, persons of a more advanced age considering them beneath their notice, and attaching no kind of importance to them; but it must be confessed, that even our puppet-shows are sufficiently clever to attract the notice even of gravity itself: and it is much to be regretted, that expressions extremely

improper for the ears of young people are not uncommon in the European exhibition of the Chinese shades, and of these puppet-shows.

In China, people of all ranks use puppet-shows for their amusement; therefore it may well be supposed that the emperor of China did not omit this exhibition before the British embassy.

Mr. Barrow thus quotes Lord Macartney's mention of this show from his Lordship's own private journal:—"There was also a comic drama, in which some personages, not unlike Punch and his wife, Bandemeer and Scaramouch, performed capital parts. This puppet-show, we were told, properly belongs to the ladies' apartments, but was sent out as a particular compliment to entertain us; one of the performances was exhibited with great applause from our conductors, and I understand it is a favourite piece at court."

The father of the emperor Kang-Hi did not think a puppet-show beneath the gravity even of the Grand Lama himself.

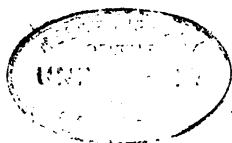
That prince being encamped in the plains of Tartary, received the visits and homage of several Kalkas, or Tartar princes, among whom was the Grand Lama in person, the most considerable of the whole; he gave them a great entertainment, in the course of which different pieces were performed by puppets.

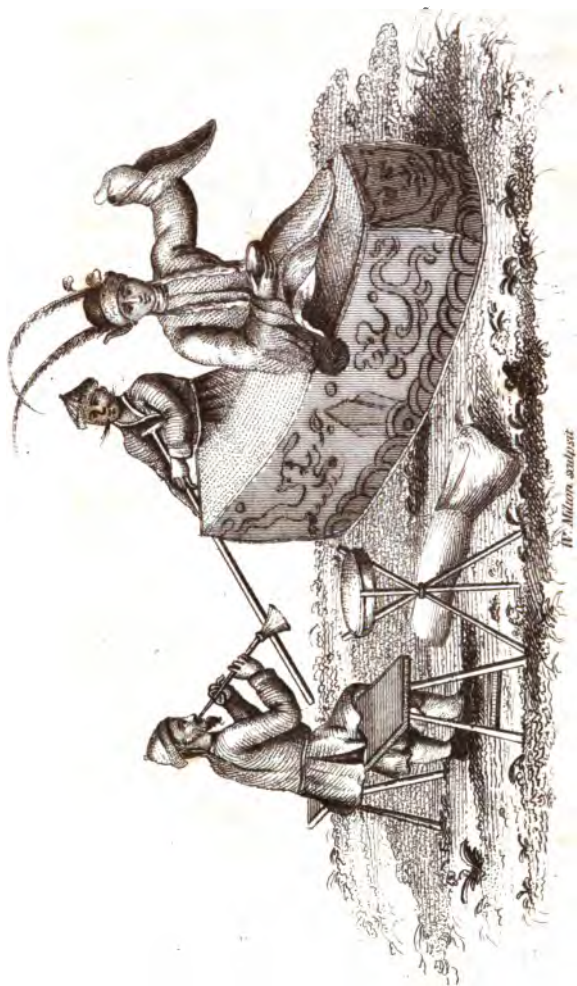
The Kalkas, who had never witnessed any thing of the kind, were so surprised, that they never thought of eating. No one, the Grand Lama excepted, could keep his gravity, and he not only did not touch the provisions which were set before him, but paid little attention to the show; and, as though he considered such exhibitions unworthy the sanctity of his profession, he kept his eyes fixed on the ground, and put on a very serious aspect during the whole repast.

These details are extracted from Father Gerbillon's account; he accompanied the emperor on this journey. It is difficult to conceive, how the Sovereign Lama of Tibet, the head of the religion of Fo, and who himself passes for an immortal god, could render this homage to a Chinese prince, and more particularly submit to prostrate himself, as the same author mentions elsewhere. It is true that, at this period, it appears that the Grand Lama did not unite temporal with spiritual power. There had been a king, named Tampsä, at Tibet, who had been dethroned and killed in a war against the Lama, and several rajahs and princes were still, at this time, not reduced to submission.

At any rate, it must be admitted that there is great obscurity in the theocratic government of Tibet, and particularly in the difference between the powers and attributes of the Dalai-Lama, who resides at Lassa, and the Teshoo-Lama, who is at

Teshoo Loombo. The missionaries have had very little opportunity of learning any thing respecting Tibet; and General Turner's otherwise so interesting account, is far from having cleared up this chaos.





MOUNTBANK.

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W. Muller del.

A BUFFOON, DRESSED LIKE A WOMAN,
APPARENTLY ROWING A BOAT ON
LAND.

WE have already spoken of those paste-board horses, which convey the illusion of real life ; the Chinese have another, and far more extravagant burlesque, which consists in imitating the motion of a small boat on land.

A man, who is generally dressed as a female, to render the mummery still more grotesque, sits upright in the middle of a pasteboard boat with a top to it. The top has an opening exactly sufficient for the reception of the legs and thighs ; and, at the bottom, is an opening sufficient for the free action of the feet, that the man may go to which side he chooses. So far there would be so little deception, that it

would be seen through in a moment; but the buffoon having false legs folded up before him on the top of the boat, apparently belonging to his body, the boat seems as though it went along of itself.

A somewhat similar burlesque was formerly practised at the fêtes of the carnival, at Paris. A man sits up to his middle in a basket with a hole in the bottom of it; the basket appears to be carried by a woman, which is a figure so made, with a mask, and her arms crossed over her breast. At first sight, it seems as if an old woman was carrying half a man in her basket.

The Chinese also have their rope-dancers, but they are not equally ingenious in that exercise.

M. de Guignes speaks of feats of balancers as follows: eight Chinese men, dressed like females, with short waistcoats, and silk fringe on the head

in imitation of the head-dress of young girls, placed themselves between sticks attached to the circumference of a large wheel: it went round, they always retaining their perpendicular position, while the other dancers, mounted at the top of various masts, turned horizontally between the cords which are fastened to them.

END OF VOL. III.

S. GOSNELL, Printer, Little Queen Street, London.





A. Freschi sculpit

CHINESE LADY & FAMILY.

Pub. 24 April 1834 by E. L. Stockdale.

CHINA:
ITS
Costume,
ARTS, MANUFACTURES,
&c.

**EDITED PRINCIPALLY FROM THE ORIGINALS IN
THE CABINET OF THE LATE**

M. BERTIN;

WITH
OBSERVATIONS
EXPLANATORY, HISTORICAL, AND LITERARY,

By M. BRETON.

TRANSLATED FROM THE FRENCH.

IN FOUR VOLUMES.

VOL. IV.

EMBELLISHED WITH PLATES.

THIRD EDITION.

LONDON:

PRINTED FOR J. J. STOCKDALE,
41, FALL MALL.

1813.

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CHINA,

ITS COSTUME, ARTS,

&c.

A CHINESE WOMAN, WITH HER CHILD-
REN, IN HER INNER APARTMENT.

THE ingenious missionary, Father Amyot, observes, in his Answer to De Paw's clever but erroneous Researches on the Egyptians and Chinese, "It is no uncommon assertion of different writers, that the women of China are treated like slaves, merely with a view to rail against the authority which is placed in the hands of parents there: but these tale-bearers would be sadly on the defensive, if it were proved to them, which could

VOL. IV.

B

be very easily done, that, taking all circumstances together, the sex, in China, enjoy more of that credit, that consideration, that ascendancy, that power, and that authority which tend to insure the happiness of their whole lives : as daughters, they must obey their parents ; as wives, submit to their husbands ; as widows, be guided by their sons ; but a father, a husband, a son, confide to them all which is esteemed most valuable ; place entirely in their hands, all domestic affairs ; undertake nothing out of doors without having first obtained their approbation ; straiten themselves to procure them pleasures, and practise no concealments, except of such things as might pain them. The pictures which are drawn in Scripture, of the Jewish manners on this head, give tolerably accurate ideas of those of the Chinese."

This opinion, which many readers would be tempted to prove paradoxical,

is precisely that of an Asiatic, who, a few years ago, travelled in Europe.

Mirza-Abou-Taleb-Khan, who was born in the province of Oude, of Mahometan parents, and entered into the East India Company's service, came to London in 1799, and left it again in 1801, after having met the most distinguished reception, at court and elsewhere.

He composed a poem, in the Persian language, on the metropolis of England, and a prose treatise, in his mother-tongue, on the freedom of the Asiatic women, compared with that of the English women. He adduces some very ingenious coincidences which are replete with acumen.

Mirza-Abou-Taleb-Khan attributes our mode of living, in Europe, to the dearth of house-rent, the diminutiveness of our apartments, and to the great ex-

§ CHINA, ITS COSTUME,

penses consequent on a large establishment of servants; whereas, in the East, all those enjoyments may be had at a very trivial cost.

In Asia, he remarks, the women inhabit, exclusively, the finest part of the house; they are not every moment and minute subject to the intrusion of a husband, who is a spy upon, and controls all their actions; if they wish to see a female friend at home, the husband takes his meals alone, in his *muzdannah*, or private room, and he is interdicted, for days together, going into the apartment appropriated to their use: the husband, on his side, enjoys, in his *muzdannah*, the most unlimited freedom.

The Chinese women are very assiduous; at home they are always employed at the needle or embroidery. Mr. Barrow has, perhaps, been induced to think otherwise, from the answer which one of the principal mandarins made him: that

officer having on a silk waistcoat of very elegant embroidery, he asked him if it was worked by his wife; the mandarin seemed surprised and offended at such a question.

This anecdote, however, proves nothing either way; for an exception never destroys a general rule. Besides, it might still be a question whether that part of the dress were embroidered or done in the piece; in the latter case, the mandarin's astonishment would be nothing extraordinary.

Not only the works of the missionaries, whose situation and character give them an access to the women, which is proscribed to other travellers, but the Chinese poems and books, prove how much industry is esteemed in the fair sex. In proof of this I shall quote some fragments of a Chinese ballad:

“ In vain is the female’s apartment inaccessible to public view ; if irregularity finds its way into it, the news of it spreads far and wide with rapidity ; it is a fire, of which those who are not near enough to see the flames, are sure to perceive the smoke.”

“ Employment is the guardian of female innocence : do not allow women time to be idle ; let them be the first dressed and the last undressed all the year round.

“ No in-door household work is repugnant to a modest and sensible woman. The shuttle and the needle are only the occupation of her leisure ; the neatness of her house is the work of her cares ; and it is her glory, either to attend a sick person, or to prepare a repast,

“ The pearls and precious stones, the silk and gold, with which a coquette so studiously bedecks herself, are a trans-

parent varnish, which makes all her defects the more apparent.

“A hopeful reliance a family has, on a young girl with carmine lips and painted cheeks! The more she resembles an idol, the less will be the number of her worshippers.”

The lady represented in the engraving, is of high rank: not only her own and her children's costume are correct, but that of the decoration of her room also. She is seated on a cushion in one of the alcoves where the beds are placed at night; the further end of this kind of recess is hung with tapestry.

In this apartment are two windows opening to a Chinese garden. At one of the windows the head of the oldest daughter is perceived; on a kind of table near the mother, are a tea-pot, cups, and every preparation for getting tea ready: the saloon is ornamented with

large looking-glasses and pictures : on the left is a chimney in the Chinese style ; the fire-place consists of four pillars, with a wide space between each : on the right is one of the porcelain jars, on which the Chinese often sit, instead of chairs.

In summer, it is customary to place in the chimney, a square vase, in which grows a dwarf tree ; in winter they seldom make fires, except in close stoves. They scarcely ever burn wood, but coal, which is brought from the mountains of the province of Canton ; before they use it, it is generally prepared, by mixing the coal-dust with clay, which they also make into square bricks.

Wood is rather scarce in China ; that which they fell in the mountains and neighbouring islands of Tartary, is almost entirely employed in building junks and boats.

“For fuel,” says a missionary, “the coal-mines and the art of making the fire, render the scarcity of wood, in places distant from the mountains, almost imperceptible.”

We have already had occasion to observe, that the Chinese are very fond of their children, and take all possible care of them. At the birth of a child, and particularly of a son, the wealthy make great demonstrations of joy. They boil a large quantity of hen's and duck's eggs hard, prepare rice, and send presents of various dainties to their friends and relatives. This is called, in the Chinese tongue, literally, the *downy-beard feast*.

At the close of the third day, the child is washed; this species of ablution is the occasion of new feasts. Hundreds and thousands of eggs are roasted and painted all sorts of colours: they are called *third-day eggs*.

The relations and friends, in their turn, now come to present the same kind of eggs, and all sorts of pastry and sweet-meats. It is almost unnecessary to point out the singular analogy which there is between these customs and the entertainments which are usual at our christenings.

A Chinese philosopher has lamented, in a laughable strain of gravity, the great number of fowls and ducks which are thus destroyed. "Are they not afraid," says he, "that the prayer which they offer for long life to the new-born infant, will be indignantly rejected by the gods whom they address? In soliciting a lengthened succession of happy days for his son, it would be proper to permit the same to the number of living creatures which are destroyed. To obtain this son, eating any thing which has life, was abstained from. (When the Chinese are desirous of children, they think they shall obtain them by solemn fasts.) If people

acted consistently, the same abstinence should be continued to obtain its preservation."

Alas! that the resolution with which we commenced this work, of noticing whatever related to the manners and customs of China, should constrain us to advert to the detestable indifference with which some of the Chinese commit the crime of infanticide! It is mostly at Peking, and in the great towns, that we find unnatural parents expose, under cover of the night, in the middle of the streets, their new-born infants, which they apprehend it will not be in their power to bring up.

Every morning, as regularly as it comes, five rubbish-carts, each drawn by a buffalo, traverse the streets of Peking, and pick up the wretched victims of parental cruelty, and also the children who have died a natural death, whose bodies are thus abandoned to avoid the expense

of interment. The children which are dead, are taken to a public cemetery; those which are still alive, are taken to the Yu-Ing-Tang, an extensive charity, where physicians and nurses are kept at the expense of the state. The organization of this establishment is nearly on a footing with those of the Foundling Hospitals of London and Paris.

It is possible that the drivers of these carts may consider dead, some of the children, in whom the vital spark is not altogether extinct. The Romish missionaries settled there, take, alternately, the duty of this gloomy asylum of the dead; to choose from among them the most lively to make future proselytes: and to those who are at the last gasp, they, at any rate, endeavour to administer baptism.

In the country, and particularly among the mariners and fishermen, who pass their lives on the water, it too often hap-

pens that the unhappy infants are consigned to the genii of the waves: they fasten a great gourd round their neck, to keep the head above water, and they thus leave them to their fate. This horrid custom likewise prevails in some countries of India: they are almost always girls, of whom poor families endeavour to rid themselves, because they are more difficult to bring up and settle than boys.

Notwithstanding this, the lower class of females in China are in no wise inferior to their husbands in industry and in bearing fatigue; they sometimes drag the plough in light lands, where very great exertion is not requisite, because they consist of rice-fields, which are under water the greater part of the year—and the husband takes the less arduous part of holding the plough.

If the condition of the Eastern females appear extraordinary to us, the Asiatics, on their part, look upon the education

we bestow on ours, absurd and extravagant. It is undoubtedly with a view to prevent the Chinese women being influenced by examples which might have a dangerous effect on their minds, that foreign females are strictly prohibited entering China. The Russian legation which visited that empire in 1719, had women in its suite. The mandarin, who went to receive it on the frontiers, peremptorily refused admittance to the women, saying they had enough of them at Peking already.

METHOD OF GRINDING RICE BY TWO
MULES.

RICE is as necessary to the subsistence of the Chinese, as wheaten bread is to that of the Europeans. When two friends meet and salute, they reciprocally inquire *how they have eaten their rice*; it is their mode of asking after the health of any one. The Chinese speak of eating such a person's rice, to signify that they derive their means of subsistence from him. A missionary, who was put to the torture at the time of the late persecutions, protested that his sole object in coming to China was to propagate the evangelical faith, without any view to his personal interest: the mandarin and his executioners were determined to compel him to say that he had come there to procure rice, and they put him to the most cruel

tortures, which the missionary bore with exemplary fortitude.

The monosyllable *fan*, which signifies boiled rice, makes part of every word in the Chinese language, which has any reference to the act of eating. *Tche-fan*, which is the general denomination of any meal, literally means to eat rice; breakfast is called *tsao-fan*, or morning rice; supper, *ouan-fan*, or evening rice.

They however add to rice other grain, of a similar description, particularly *how-leang*, or great millet. Wheaten bread is scarcely ever used; although that grain is cultivated in China, it is only in the northern provinces that there are any corn-fields.

The method of grinding corn and reducing it to flower, is the most simple which can be conceived: the mill consists of a flat circular stone, placed horizontally like a mill-stone, on which the

workman crushes the grain, by means of a stone cylinder. Sometimes windmills are made use of for the same purpose; they are composed of a small fixed mill-stone, and another which is turned by one man.

With wheaten flower they make rolls, which are done in a *balneum-Mariæ*, in a quarter of an hour, and are very tender. (Sea-water was formerly distilled for use in the *balneum-Mariæ*, and which was supposed to give the preparation greater effect: thence was derived the term *balneum-maris*, or sea-bath, by absurd corruption now made Mary's bath.) Europeans find these cakes difficult of digestion, they therefore toast them before they eat them. In the province of Canton also, they make a kind of muffin of corn, which is not unpalatable, particularly when mixed with certain herbs calculated to sharpen the appetite.

The Chinese likewise reduce the farina to vermicelli: rice, millet, and other grain, as well as wheat, are sometimes made into flower, from which they make muffins and vermicelli.

Rice flourishes in the southern provinces; also in the tributary country called the Kingdom of Laos. It will only grow in a marshy soil.

The annual overflow of the rivers is the most favourable occurrence which can possibly take place for this species of culture: the waters, when they subside, leave a sediment, which adds wonderfully to the richness and fertility of the land. Some days after this mud has been deposited, they prepare for sowing the rice. The first step is to surround a bed of earth, with a small ridge of clay, so as to turn off the water, and make the ground somewhat drier; it is then ploughed and harrowed, and the grain, which has been previously steeped in

muck and urine, is sowed in the furrows. The Frontispiece to Vol. I. representing the Feast of Agriculture, contains a correct figure of a Chinese plough, than which nothing can be more simple.

After this operation has been performed, the ground is inundated, either by canals, whence the water is brought from a more elevated source, into the field which requires watering, or by means of a chain-pump, of a bucket fastened by a pole and chain at the end of a transverse beam, similar to those which are seen in the market-gardens round London; or of a bowl with double cords attached to two sides, and by which two men, standing at each side of a pond, on high ground, thus throw from the lower to the more elevated situation.

A chain-pump and a scoop-wheel are also used to raise water for agricultural purposes. The scoop-wheels are very common in the southern provinces, are

made entirely of bamboo, put together without a nail, and are from fifteen to forty feet in diameter. They approximate nearest to the Persian, or bucket wheel, from which, however, they differ materially in the principle and construction.

A wheel, thirty feet in diameter, will throw up nearly seventy thousand gallons of water in the course of twenty-four hours.

The young leaves of the rice are visible above the water, in a very few days after it has been sown. When the rice is seven or eight inches high, it is pulled up by the roots; the top is cut off, and every plant is inserted separately, in small furrows, made by the plough, or in holes made with a stick, about six inches apart. The field is again inundated, and the harvest is duly expected, which, in good years, produces a proportion of fifteen or twenty for one. M. de

Guignes says, however, that the average is only ten for one.

There is a kind of rice which is red, and does not require so much humidity as the white: it is cultivated in the mountains, but its quality is not so good, and it is scarcely used for any thing but brewing and making wine and brandy. Rice seldom exceeds three feet in height, in the grounds where it is cultivated.

The following extract is from Observations on Physics and Natural History by the Emperor Kang-Hi. (See *Mémoires concernant les Chinois*, tom. ix. page 477.)

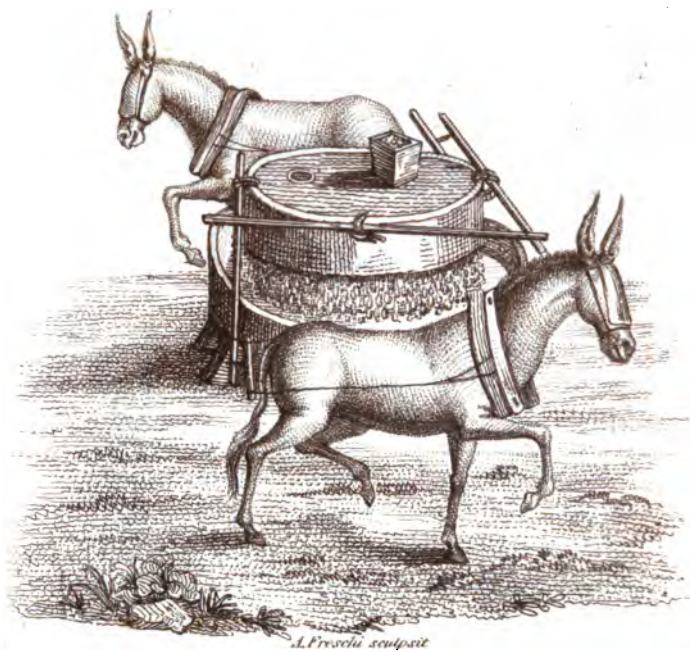
“ It happened one year, in my land at Fong-Tsi, that a stem of rice came to the ear, and ripened, long before the rest. This indication of nature was a ray of light to me; I ordered the rice of this early ear to be gathered separately, and sowed in a particular soil. All the produce of

it, for several years, has ripened much sooner than any other."

Two harvests are gathered within the year in China : but the cultivation of rice is subject to many risks. When the plant is young, the least drought makes it droop ; when it is nearly ripe, an inundation is no less fatal to it ; and the birds and locusts, of which there are more in this country, than an European could be brought to believe, assail rice in preference to all other harvest grain.

The rice is cut three moons after it has been transplanted : the Chinese use, for that purpose, a small sickle, with teeth like a saw. They fasten two sheafs to each end of a bamboo, and they are laid on the floor of the barn, where the grain is to be separated from the straw ; which is done, either with a flail, or by cattle trampling upon it.





RICE MILL.

Pub. 24 April 1812 by E. Stockdale 41 Pall Mall

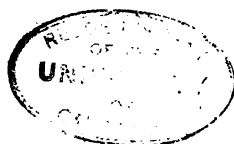
There are several methods of crushing rice, that is, of separating the farinaceous part from the husk : the most common mode consists in pounding the grain, in a sort of mortar, with a conically shaped stone attached to the extremity of a lever. The mortar is a great earthen vase, or hollow stone. The lever is set in motion by the alternate pressure of a man's feet.

This pediculation is shewn in the Plate at page 39, Vol. II. The women are, by this method, bruising with a pestle, that kind of the farina of rice which is used in the manufactory of paper from bamboo.

In extensive works, they make use of mill-stones set wider apart, than when it is wished to reduce the grain to flower. The turning stone is made to act by two mules, which are carefully blindfolded, to prevent their sight from being harassed and dizzy with constantly going round : see the annexed Print.

As fast as the grain is cleared from the husk, a fresh supply is added through the hopper, the square kind of funnel, which is seen above the wooden cover which surrounds the rotatory stone. Water-mills are sometimes employed for the same purpose.

The grain being thus stripped of its husk, is taken to market; but before it is dressed it undergoes a further preparation. It is rubbed in a furrowed earthen jar, filled with water, in which it is well washed, to cleanse it from every impurity. Rice takes only a quarter of an hour to dress; it is for that purpose put into an iron pan full of water, which covers all the grains, to prevent their sticking one to another.





SIFTING RICE.

Pub'd 14 April 1842 by H. Stockdale 41 Pall Mall

METHOD OF WINNOWING RICE.

1. *A Man winnowing Rice with a Sieve set in motion by a Lever.*
 2. *A Man cleansing the Rice through a Sieve.*
-

MR. Barrow discovers, in the culture of rice, one of the causes of the immense population of China. A single acre of land, sown with rice, produces sufficient for the consumption of five persons for a year, allowing two pounds and a half a day to each. An acre planted with cotton, produces sufficient for the clothing of two or three hundred persons.

When the rice is crushed, the bran necessarily remains mixed with the farinaceous substance; to remove this useless husk, the rice is winnowed, by the action of a kind of mill-stone, supported by a

lever, as is shewn in one part of the Print; or else it is passed through a sieve, as is shewn in the other part of the same Print.

The necessity of providing for so extensive a population, has rendered the imagination of the Chinese fertile in resources. They cultivate the steepest mountains to the very brink of the precipice. We have already seen how they turn the almost inaccessible mountains to advantage, for the produce of tea. There are some on which they have constructed terraces, to the number of twenty or thirty, each three or four feet high.

These mountains, say the missionaries, are not generally rocky as in Europe. The soil is light, porous, and easy to dig; and even so deep in several provinces, that they may be excavated to the depth of three or four hundred feet without finding rock.

Where the mountains consist of rock, the Chinese loosen the stones, which they convert into little walls for supporting the terraces; they then level the good earth, and sow it with grain. So hazardous an undertaking evinces how laborious the people of China are. All the terraces are provided with water by artificial irrigation.

Mr. Barrow has observed, somewhat too lightly, that this method of cultivating the mountains is not so common in China, as the missionaries assert; saying that he had only noticed it on one occasion in their whole route, and then that it was to so trivial an extent, as not to be worth speaking of. This ingenious and elegant traveller should have considered that the British embassy travelled by water, in the most uniformly flat countries of the whole empire, where there were scarcely any mountains whatever; consequently they had no opportunity of seeing any such plantations except on the

Canton side. The Dutch ambassadors, who went the greater part of their route by land, and in a different direction, saw many heights thus cut into terraces.

At any rate, this is not a new method even in Europe; it is practised successfully in the Vaud country between Lausanne and Vevay; and in the departments of France, situate on the left bank of the Rhine. In short, without travelling so great a distance, at one of the gates of Paris may be seen the *Bons-Hommes* (Good Men) mountain, where similar terraces have been made.





A. Frouchi sculptor

CHINESE WORKING MAN. CHINESE PEASANT.

Pub.^d 14 April 1812 by LI Stockdale 41 Pall Mall

A LABOURING MAN WITH AN UMBRELLA.

—A PEASANT IN HIS RICE-STRAW
CLOAK.

IT is evidently after the model of the Chinese fan, that those of our own females, which were so much in vogue some few years ago, and which are now almost laid aside, were made.

We seem also to have been indebted to the Chinese for the plan of our umbrellas; the principal difference is that, instead of whalebone, the Chinese use bamboo; their umbrella sometimes consists of a mere tissue of canes, without any other covering; and sometimes the cane-work is covered with taffeta.

The Chinese peasants do not neglect the straw of the rice; the greater part

of it is consumed in feeding their cattle, after it has been chopped, which is done also both in England and Germany. The remainder serves for thatching their cottages, or else to make them cloaks.

These cloaks are proof against the heaviest rains: and in this dress it is that the peasantry work their rice-grounds. I have now before me an engraving from an original drawing, or picture, by one of the Chinese brought up in Paris, as mentioned in the Preface—a cultivator, on a kind of sledge composed of four planks and drawn by a buffalo, going over the different parts of his flooded field: his costume is nearly that of the peasant represented in the annexed Plate; but it is impossible to conceive a more singular attitude, or a countenance so absolutely repulsive.



Cloak made of Rice-straw, used by the Chinese Peasantry—Outside View.

The same—Shewing the Inside.

Wooden Sandal.

Sandal of plaited Straw.

Foot and Ankle of a Chinese Lady, undressed.

The same, dressed.

THE cloak of the countryman in the preceding Plate is composed of three layers of rice-straw; those in the present Plate are formed of only two. The second shews the contexture of the inside; the stalks of stubble are sewed to a clumsy weft of the same substance, the meshes of which are very wide.

Independently of the boots or leggings, the peasants wear sandals, which consist either of a wooden sole curved towards the toe, or of a half-sock of woven straw or cane.

The Chinese females of some provinces restrain the growth of the foot, by bending the four lesser toes underneath, and having the great toe of its natural length. An explanation will be found in page 56, Vol. I.

The covering of the leg and foot, which is most generally adopted by the Chinese ladies, is shewn in this Plate.

The Chinese not only make clothes or coverings for the legs with plaited straw or cane, but also habitations in various styles of elegance with the same materials.

The Chinese houses are mostly built of brick; but they frequently construct temporary habitations, formed of mats or bamboo. Some of these dwellings are raised between morning and evening. The emperor himself, when he travels, prefers lodging in tents, although traversing the richest part of his states. All the mate-

rials requisite for constructing and furnishing these tents, are carried on camel-back: this is a remnant of the Tartar manners, which the sovereigns of that dynasty carefully retain, not only from nationality, but to accustom the great nobles to a camp-life.

Mats are employed in China for an infinity of purposes which we are strangers to. Almost the whole of the common people sleep on mats made up as mattresses. As to the beds of the more opulent classes, they consist of cotton mattresses, with satin or taffeta curtains, surrounded by very fine gauze, which does not impede the free circulation of air, but is sufficiently close to keep off the gnats, so troublesome in the southern provinces.

In the northern provinces the bed is made on a raised platform of bricks baked in the sun; at its side is a small stove which, by means of tubes, conveys the heat

to the different parts of the apartment. The smoke evaporates by flues made for the purpose.

In the houses of people of rank, the stove is fixed within the wall, and is lighted on the outside : by this means the bed warms itself.

The Chinese do not, like Europeans, accustom themselves to feather-beds; those who are afraid of sleeping directly on the bare bricks, spread mats on them.

All this preparation is taken away every morning, for it would be very unpolite to expose the bed to the view of strangers ; they spread, in its place, carpets or mats of a finer quality.

The Chinese beds, generally speaking, are without curtains, but the wealthy part of the community have them of various cloths, which they change according to the seasons.

Another use to which matting is converted, is for making sails to vessels, which will be adverted to at large in a subsequent chapter.

HUNTING WILD DUCKS.



THE Chinese prefer the flesh of the duck to that of every other winged animal; they rear immense numbers of them on the rivers. The mariners and fishermen, who pass their whole lives in boats, or on rafts, keep a prodigious quantity of these fowls, and such is their docility that they know their respective owners.

Although the surface of a lake or river is thus covered with several thousand birds, belonging to different boats, and which are all intermixed together, on a signal made from the master of one of the boats, by striking a copper gong, all the ducks which belong to him, may be seen swimming towards him, and perching on the edge of it, without a single stranger going among them.

M. de Guignes explains this singular docility, which is attested by all travellers, and of which he has repeatedly been himself an eye-witness, by observing that the gong of the different boats varying in its dimensions, and not producing the same sound, the fowls have less difficulty in recognizing that of their owner.

Mr. Barrow says, the signal is made by a whistle; but there may be different methods in different provinces.

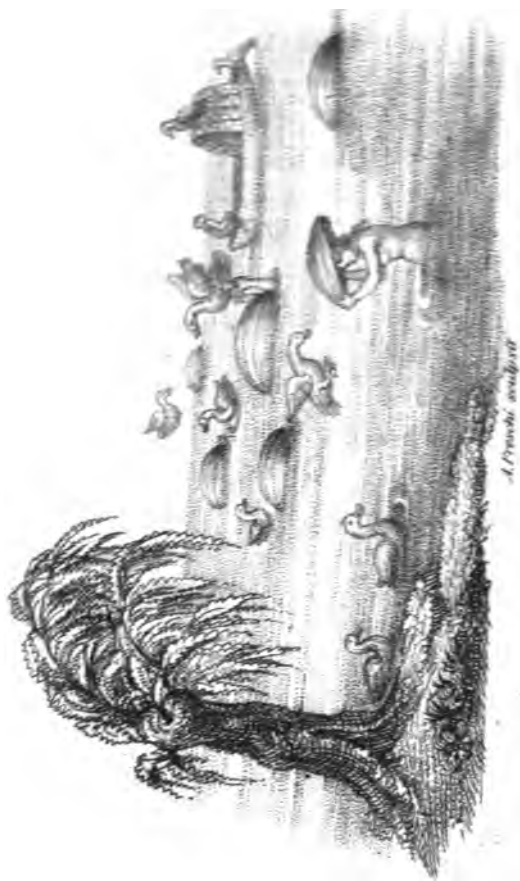
For the purpose of multiplying these valuable fowls to the greatest possible extent, they hatch their eggs by artificial means, as the Egyptians hatch hen's eggs by the heat of an oven.

The methods appear to be different, and that of the Chinese seems to be the most easy, and the surest, perhaps owing to the peculiar disposition of the birds, in regard to which it is adopted. After

having collected a sufficient quantity of eggs, a cage of bamboo is formed at some distance from the coast; the bottom of it is spread with a layer of muck and of duck's dung, upon which is placed a layer of eggs, and then alternately a layer of each, until the whole space is filled; by means of a small fire the proper degree of heat, which experience has proved to be requisite, is kept up to the period when the ducklings are ready for hatching; the eggs are then taken out, broken, and the young are confided to old ducks, which adopt, take charge of, and shelter them under their wings. The secret of hatching ducks was made known in Egypt by some Copt families, who transmitted it from generation to generation.

The Chinese sell part of their ducks alive; they kill the others, which they slit and salt, and keep them open with two small sticks to let them dry. In this state, the flesh acquires a venison-like





മലയാളം വെള്ളം കുടിക്കുന്നു.

flavour, and tastes more delicately than when fresh.

The manner of hunting wild ducks is very ingenious, and at the same time pleasant to see. The hunters put their heads into large gourds or dry calabashes, in which they leave holes to see and breathe through; they go naked into the water, and swim without suffering any part of them to appear except the gourd upon their head. The ducks, which have been accustomed to see these gourds floating, and about which they play and seek their food, go near them without the least apprehension; the hunter then laying hold of them by the feet, and drawing them under water to prevent their cries, twists their necks, and fastens them to his girdle.

This kind of hunting is known on the Ganges in Hindustan, where it is practised somewhat differently.

The Hindus make use of earthen jars instead of calabashes; they are commonly the earthen vessels which the Banians dress their rice in, and which, not being japaned, only serve once. They are then thrown into the river, as useless, and float about in great numbers. The duck-catchers, in like manner, conceal their heads in these earthen jars, and approach their aquatic game, which have no notion of fear, and suffer themselves to be caught without the least resistance.

In the back-ground of the Print is a fishing-boat, on which are two cormorants or fishing-birds. The description of this mode of fishing, and of some others peculiar to China, is made the subject of the following chapter.

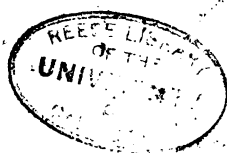
LEU-TSE, THE FISHING CORMORANT—
OTHER KINDS OF FISHING.

THE cormorant of China is, according to Linnæus, a bird of the pelican tribe, *Pelecanus Sinensis*. It differs materially from another cormorant, *Pelecanus Carbo*, which is found on almost all the European coasts.

In their wild state, these water-fowls assemble in great flocks to fish; they form an extensive circle, which gradually narrows by the birds closing: some flap their wings on the surface of the water, while others dive into it; they thus bring up the fish which they had frightened into the deep holes nearer the bank. The fish there not having the same chance of escape, become an easy prey to their enemies.

Mr. Barrow assures us that we formerly profited by the voraciousness of the European cormorant in England, and that it was trained for fishing; the Chinese and their neighbours appear, however, to be the only nations who practise this method in the present day.

The Chinese fishermen take out with them in the morning ten or twelve of these birds, still fasting, either in light boats, or on bamboo rafts. They make them dive one or two at a time: the cormorant seldom comes up without having taken a fish, and which is often of a very considerable size. To prevent the cormorant swallowing his prey entire, and depriving his master of his profit, he generally has a ring round his neck, which stops any thing from going further down; but the animal is frequently so well trained, that this precaution is unnecessary. The bird faithfully takes his prize to his owner, who, when he has done sufficient for him, lets the cormorant work for himself.





CORMORANTS FISHING.

Published April 1872 by H. S. Goodrich & Co. Phila. Pa.

We must observe, for the purpose of making this kind of fishing perfectly understood, that the whole pelican tribe have long necks, all of which are susceptible of a greater or less degree of dilatation. The pelican also has the faculty of retaining the fish in the lower mandible of its bill; this is composed of a membrane which stretches to a very great extent. The manner of the female pelican feeding her young with the fish she has collected in her pouch, gave rise to the opinion, now ascertained to be fabulous, that this bird nourished her young with her own blood.

The cormorant contains the fish in his throat, that is, in the channel of the œsophagus. To make him disgorge the fish, the fisherman holds the head downwards, and passes his hand over the neck.

Duhalde says that, when the fish is too large for one to manage, the cormorants mutually assist each other—one taking it

by the head and another by the tail, and thus they carry it to their owner's boat together.

A Print contained in his book represents some fishes in that attitude. The learned Jesuit has been deceived by false information: in the first place, the mandibles of the bill are not sufficiently strong to enable the cormorant to hold a fish crossways; and, in the next, it is quite enough to have ever taken hold of a live fish, to be convinced how quickly it slips away, and thus we may aver the impossibility of the statement.

The first missionaries who wrote an account of China, did not always see for themselves. At a time when the gold-fish had not yet been introduced into Europe, Father Leconte published a description of them which is not less false and exaggerated than Father Kircher's account of the hortensia, of which

an extract is given in the former part of this work.

Father Leconte, who, it should be remarked, was refuted on this head by Duhalde, says that the gold-fish are no longer than a finger; that the male is red and the female white; that the tail is not united, and flat, like the tail of other fishes, but shaped like a nosegay; and so delicate are they, that, in giving them fresh water, they must not be touched by the hand. In the whole of this there are as many errors as words. The gold-fish of China are, at least, as hardy as others of the scaly tribe; and may be let fall from a considerable elevation without being hurt; they are only peculiarly susceptible of dirty water. If it is ever so little disposed to corruption, it no longer affords them proper food, and the air which they then breathe through their gills is still more noxious to them.

“The Chinese,” says Duhalde, “have another very simple method of catching fish; they make use of narrow long boats, and nail on the edge of each side for the whole length, a plank two feet in width, on which is a very brilliant white varnish. This plank inclines, almost imperceptibly, to the water’s edge. It is used by night, and is turned towards the moon, that the reflection of the light of that planet may add to its lustre. The fishes easily mistake between the colour of the varnished plank and the water, and frequently, springing up on that side, fall either upon the board, or into the boat.”

The fishes of China are nearly the same in variety as those of Europe; they are lampreys, carp, sole, salmon, trout, shad, sturgeon, cod, &c. One of the most esteemed fish, and which weighs about forty pounds, is what they call Tcho-Kia-Yu, that is to say, the armed-fish. In fact, its back, belly, and sides,

are armed with a succession of sharp scales standing up. It is, according to the missionaries, an admirable fish; its flesh is very white, and it is not unlike veal to the taste.

They have another very delicate species of fish, which the natives call *flower-fish*, on account of its excessive whiteness, and because its black eyes seem as if set in circles of extraordinary brilliant silver. They abound in such quantities in the seas on the side of the province of Kiang-Nan, that they bring up to the amount of four hundred weight of them at a single cast of the net.

The Hoang-Yu, or yellow-fish, attain sometimes so prodigious a size as to weigh as much as eight hundred pounds: they are caught in the lake Tong-Ting-Hou, and in the river Yang-Tse-Kiang, which runs out of it.

Besides the simple bamboo rafts used for fishing, or for the transport of merchandise, there are rafts of enormous dimensions; these are seen more particularly on the Kiang river.

In the mountains of Se-Tchuen, they cut down great trees, which are fastened together by means of cord, made of osier and bamboo, passed through holes at the ends of the wood; they collect a sufficient number of these trees to make rafts, four or five feet high by ten or twelve wide. The length is indefinite, and proportioned to the wealth of the merchant. Some of these floats are half a league long. All the parts of the raft are flexible, and move as easily as the links of a chain: four or five men manage them in front with poles and oars.

Upon these are built, at certain intervals, wooden houses covered with planks or mats, in which the watermen have their household goods, and kitchen, and

where they sleep. It is not an uncommon sight to see forty of these houses on a single raft. In the large towns, where they stop to find purchasers for their timber, they sell their houses ready made as they stand. In this way they travel by water eighteen hundred miles when they take their wood to Pekin.

All travellers remark on the singular appearance of these Chinese rafts; but it is not necessary to cross the Atlantic, nor even to go out of Europe or of France, to see nearly the same thing. Fleets or trains of floating wood navigate the Rhine, and thence to Holland. They consist of oaks and firs, sixty to seventy feet long, fastened and crossed by long beams. Five or six hundred workmen embark at one time on these floating islands, and are lodged, during the whole passage, in deal cabins.

The consumption of provisions on these voyages from Cologne to Dort in

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Holland, is fifteen or twenty thousand pounds of fresh meat; forty to fifty thousand pounds of bread; ten to fifteen thousand pounds of cheese; twelve to fifteen hundred pounds of butter; eight hundred to a thousand pounds of smoked meat, and five to six hundred tons of strong beer. The wages of each man, besides his provisions, is about twenty-seven shillings and six-pence.

REELING SILK CODS—METHOD OF
REARING SILK-WORMS.

MR. Barrow, in his Voyage to Cochinchina, has written a very curious dissertation to prove that the moderns improperly confound, with the Chinese, the people whom the ancients called Seres, or Sericanians. He adds, that the silks which the Romans made use of, came from Persia, and not from Serica; according to him, the passages of Virgil, Silius Italicus, Claudian, Pliny, Horace, &c. which have been thought to refer to silk, speak of cotton. In fact, those authors mention a woolly substance (for example, Virgil, *velleraque ut foliis depectant tenuia Seres*—Silius Italicus, *lanigeris lucis*—Claudian, *lanigeræ sylvæ*—and the *frondium canitiem* of Pliny), and make no mention of any thing which ap-

plies exclusively to silk-worm cods or cocoons.

He maintains, that the introduction of silk into China was accomplished by a colony of Jews; that this valuable manufacture was used in the time of Solomon; and that it was brought from Persia or Media, judging from several expressions of the Bible, particularly in Ezekiel, chap. xxvii. *et bissum et sericum et Chod-Chod, preposuerunt in mercato suo*. The two first words in the Hebrew text have, in the Vulgate version, been translated by *bissum et sericum*, that is, linen and silk; but the translators are not agreed how to render the word Chod-Chod; some writing it pearls, others rubies; these diamonds, those carbuncles.

Mr. Barrow has omitted to specify the particular verse of Ezekiel, which would have been very favourable to his argument; for he must, of course, have trans-

lated contrary to general usage, *Sericum*, by cotton; and *Chod-Chod*, by silk.

It is but just to add, that no writer can offer his suggestions with greater modesty than Mr. Barrow.

The phrase of Justin the historian, *Vestes perlucidæ ac fluidæ Medis*, can only be understood in reference to robes of silk.

Whatever may be the fact, it would be difficult to form an opinion, from the historical monuments of the Chinese, at what period they commenced either to wind off the cods of the wild silk-worms, or to feed them domestically with the leaf of the mulberry-tree.

The wild silk-worms are found in the hottest provinces of China, especially near Canton. They live indifferently on all sorts of leaves, particularly on those of the ash, the oak, and the *fagara*, and

spin a greyish and rarely white silk. The coarse cloth manufactured from it is called Kien-Tcheou, will bear washing, and, on that account, persons of quality do not disdain to wear clothes of it.

The oldest native writers attribute the discovery of the silk to one of the wives of the emperor Hoang-Ti. From that period, the empresses have made a point of breeding, rearing, and feeding silkworms, reeling the cocoons, and working the silk. Until the last dynasty, there was, in the gardens of the palace, a little forest of mulberry-trees. The reigning empress presided every year at a ceremony analogous to that of the Feast of Agriculture. The empress, accompanied by the emperor's other wives, and the principal ladies of the court, repaired to this forest in great solemnity, and gathered with her own imperial hand the leaves of three branches which her attendants lowered to within her reach.

The finest pieces of silk which were made immediately under her own inspection, and at which she worked herself, were destined for the ceremony of the great sacrifice to Chang-Ti.

In the *Recueil des Mémoires sur la Chine*, a strange motive is assigned for the silence of Chinese authors as to the precise epoch at which they began to manufacture the silk produced by the wild worm:

“Whether the men of letters had imbibed a prejudice against the wild silkworms, they never speak of them but casually; whether also the government does not choose, either to encourage, or to extend the method of breeding them; not a word is mentioned respecting them in the grand agricultural collection.”

I have thought it the more essential to give this extract, taken from the Missionaries' Collection, as scarcely a word, as

one may say, is to be found on the subject in Duhalde, or Lord Macartney. What seems to me even still more extraordinary, is, that entomologists treat but very superficially of the habits and modes of life of the wild silk-worms, while they dwell in minute detail on the method of rearing them in Provence.

It must not be conceived that the worms bred in the open country require scarcely any care, and that they are more easily managed than those of the mulberry-tree,

When the young larvæ have left the egg, care is taken to suspend bundles of millet-pith to the tree where they harbour, that they may get the more readily to the leaves of the tree. These worms, besides that they are naturally tender, have great numbers of enemies. The ants, and particularly those which have wings in the season, are very fond of them. The mode of protecting them.

from these marauders, in their first stage, is to surround the ash or *fagara* in which they are, after a heavy rain, with a trench full of water; but the surer method is to surround the base of the large branches, the leaves of which they are feeding upon, with a vessel full of water.

To secure them against birds, the trees are covered with nets of very small meshes. It is most difficult to protect them from the wasps and hornets, which fall on the larvæ, cut them in two and suck them; they even get at them through the net. Artifice is necessary to be had recourse to for the purpose of destroying these; they are attracted into the vicinity by sticks smeared with honey, when they are burnt with wisps of straw as soon as a great number has been collected.

Rain is not inimical to these insects; it spreads a freshness in the air, which is very grateful to them, and is particularly

acceptable, as it drives away their enemies.

Care must be taken to proportion the number of insects left on the trees, to the quantity of leaves intended for their support. They have four skins from four days to four days, and attain twice the bulk of those which are in a domestic state.

It is between the nineteenth and the twenty-second day of their existence that they undertake the great work of spinning their cod. They curve a leaf into a kind of cup, and then form a cocoon as large and nearly as hard as a hen's egg: this cod has one of its ends open, like a reversed funnel. It is a passage prepared ready for the butterfly which is to come out; by the aid of the juice with which it is moistened the humid threads give way to its efforts, and it releases itself from its prison in due season.

Those cocoons which are pierced are not reeled off; they are obliged to be spun like the egg-cods of Provence, which are reserved purposely for the production of the butterflies, and to obtain their eggs, which are called *graines*.

It has been previously mentioned, that the article manufactured from it would bear washing; with this silk also, the strings of musical instruments are made, because it is stronger and more sonorous.

Two broods of the wild worms are sometimes obtained; one in the spring, and the other at the end of the summer.

The oak-worms are slower in making their cocoon, than those of the *fagara* and ash, and they set about it differently: instead of bending a single leaf, they roll themselves in two or three, and spin their cod; it is larger, but the silk is inferior in quality, and of course not so valuable.

The wild cods are so strong and so compact, that the insects have great difficulty in extricating themselves, and therefore remain inclosed from the end of the summer to the spring of the following year. "It has been known," say the missionaries, "that the cocoons which have been forgotten one year, have put forth their butterflies the next; and it is perfectly ascertained that the change of the chrysalis can be very much retarded in summer."

The Chinese readily distinguish the cods which contain the male, from those which contain the female. This knowledge is of consequence when they are about to separate the cods intended to produce eggs, for the purpose of having a great number of females, as they attract a sufficient quantity of males.

These butterflies, unlike the domestic insect, fly very well. The males are permitted to go at liberty, but care is taken

to retain the females, which are laid hold on the moment they come out of the cod, and fastened by one of their wings with a silk thread, to a large piece of the pith of the great millet (*Milium arundinaceum*. It is the spongy substance to which the seeds adhere.)

The number of eggs deposited does not exceed four or five hundred.

“ The great and essential difference,” say the missionaries, “ between the mulberry silk-worms and the wild silk-worms, is, that the Author of nature has been pleased to give to the latter a spirit of freedom and independence absolutely invincible.”

In the Observations on Natural History, by the emperor Kang-Hi, or Kaung-Shee, we find the following curious reflection—

“The Mahometans who are to the north-west of China, rear a different species of silk-worms to ours; they are half as big again: the silk which they spin is stronger and more durable; forty threads of that silk are sufficient to make a thread to work with; instead of which eighty of those of the province of Tse-Kiang, whence our finest silk comes, are necessary. How dare any one say that there is no silk out of China?”

The domestic silk-worm is but a variety of the wild species. The finest silks come from the province of Tche-Kiang, where a great number of mulberry-trees are grown. The branches of these trees are continually being cut, that young branches may push out the more promptly; for it is the leaves of the young branches which the worm prefers.

These mulberry-trees are planted in straight rows, well laid out, at ten or twelve feet apart.

The first warm weather hatching the insects' eggs, it frequently happens in China, as in the north of France, that the mulberry-trees have not then a sufficient quantity of leaves. They are supplied in our climate with lettuce-leaves. In China, the substitute is very ingenious; they give the young larvæ leaves, gathered the autumn preceding, which have been dried and reduced to powder.

The situation selected for the worms should be pleasant, and somewhat elevated, on a dry soil, and in the vicinage of a brook, lonely, and particularly free from noise, and from all noxious smells. It is said, that the barking of dogs and the crowing of cocks are sufficient to discompose, and even to destroy, silk-worms.

The windows of the rooms in which worms are kept, are covered with white and transparent paper. There are some periods at which light is necessary, and

others when darkness is preferable; for which reason moveable mats are placed behind the frames.

It is important that the worms hatched at one time should be kept together, that they may sleep, wake, eat, and work accordingly: when they are visited, those which are behind-hand are taken away. The worms are disposed on hurdles of rushes forming eight or ten stories, one above another: upon the hurdle is a mat-tress of chopped straw, on which a long sheet of paper is spread. In the early days, the young larvæ standing in need of a more delicate food, the leaves are cut small and very fine.

For the purpose of hatching the eggs, the sheets of paper on which the females have deposited them are suspended by strings. The room is warmed to the necessary degree of heat by a fire which neither throws out flame nor smoke. When the worms are ready to come forth,

the paper is spread on very fine mats; those sheets of paper are then turned down upon longer sheets, which are covered over with mulberry-leaves. The smell attracts the little worms, which feel hungry, and the more idle ones are assisted either with a feather, or by slightly tapping under the paper on which they lie.

The care of the establishment is, from this moment, confided to an intelligent woman called *Tsam-Mou*, that is, *Mother of the Worms*. This woman does not enter upon her office until she has well washed herself and put on clean clothes. She must not have eaten recently, nor have touched wild endive, the smell of which is considered very prejudicial to the young ones. This woman wears plain clothes, without linings, that she may be better able to judge of the degree of heat of the fire; for in these kinds of establishments the Chinese do not make use of a thermometer.

The leaves covered with dew, those which have been dried in the sun, or in much wind, or which have imbibed some unpleasant smell, are the most common cause of disordering the worms: it is best to gather the leaves two or three days before, and to spread them in a very nice and airy place.

The young ladies at our boarding-schools, who often amuse themselves with keeping silk-worms, have not unfrequently the pain to see nearly whole broods perish because they have not the best possible opportunities to procure leaves, and because they, in particular, adopt the pernicious habit of sprinkling them with water to keep them fresh. These damp leaves never fail to give the worms a jaundice, which almost always proves fatal to them.

The Chinese pretend that leaves, which have been kept some time in the bosom,

and which have imbibed the moisture of the body, are excellent for silk-worms.

When the worms begin to get old (their term of existence is only twenty to twenty-five days), their food is given them more sparingly, as a preventative against indigestion.

When they are about to begin making their cods, they must be taken off the mats, and put upon hurdles of a different description.

At the end of seven days they have completed their cods; a week after this, the worms quit their rich tombs, and make their appearance in the form of butterflies. The cods, intended for propagating stock, are placed on hurdles in a very airy situation—these are called graine-cods.

The butterflies break through the cods of themselves; they are left at liberty

on sheets of paper, and the females, twenty-four or thirty-six hours afterwards, deposit their eggs.

The butterfly, when shut up in the cod, is termed bean, nympa, or chrysalis: this chrysalis has neither feet nor wings, but some little pulsation discovers it to inclose a living animal—in fact, the butterfly is contained in it in a kind of bag. The Chinese are very fond of the chrysalis as a dainty meat.

The graine-cods are not fit for reeling; they are, however, not lost, being made into a kind of ferret-silk, or silky stuff. As to the cods whence the silk is obtained, they are sold by the pound to wholesale dealers, who have the silk wound off.

The first operation is to kill the chrysales contained in the cocoons, for fear they should be hatched, and injure the cocoons by breaking through them.





REELING SILK from the WORMS.

Pub^d 14 April 1812 by LL Stockdale at Pall Mall

This cruel, but unfortunately necessary operation, is performed by the steam of boiling water.

When the cocoons are about to be reeled, they are put into a caldron of boiling water, eight, ten, or twelve to a thread, more or less, according to the degree of strength intended to be given to the silk. Sometimes a fire is lighted underneath it to keep up the heat, and at others, as in the annexed Plate, the boiler is left to its own warmth. A woman, seated in front of the copper, stirs the cods about with a very small rush-broom. In France, a little birch-rod is used for the same purpose. The end of the thread of each of the cocoons adheres to the small strips of the rush: the reeler, by this means, lays hold on them, and, putting them all even, they pass through a ring at the top of the frame, over which they glide as over a pulley, to the reel. The same woman turns the reel by the motion of her feet on a pedal, similar to

what is used in the spinning-wheel. In the more extensive factories, the reel is turned by another woman or a child.

It often happens that the thread breaks, and the woman must then recover the end out of the boiler; to do which, she is necessitated to plunge her hands into the almost boiling water. She therefore has, at her sides, two jars, full of cold water, into which she immediately dips her fingers, to prevent the effects of the scald, and to remove the pain. Those who have witnessed these manufacturers in Provence or Piedmont, cannot refrain from surprise at the insensibility of the skin of these females, who shew no signs of pain at what they undergo: they certainly, on the other hand, can, none of them, lay much pretension to fine hands.

When the silk has been wound off, it undergoes nearly the same processes as in our European factories, and is made into different kinds of cloths: but the

Chinese put no gum into their raw silks, which naturally contain a gluten.

Silk is so common in China, and manual labour is so cheap, that it there seems inexhaustible. Not only the mandarins, but men of letters, and all persons in easy circumstances, as well male as female, wear silk, satin, or damask clothes: even the uniforms of the very soldiers, as we have already noticed, are made of this, elsewhere considered, so valuable material.

This abundance of silk does not prevent the importation of silk goods into China, when they are of rich and elegant workmanship. In the warehouses of Canton, the Chinese have no difficulty in rolling up the pieces which have been undone: they use, for that purpose, two long rods of polished steel: it is a very ingenious instrument, and is well worth adopting in the European warehouses.

A letter from Father Bourgeois to M. Bertin, dated 15th November 1777, mentions the extraordinary fact, that, in the district where silk-worms are bred to a great extent, horses do not thrive, but soon die.

Messieurs Ko and Yang, going through Lyons, on their way to Spain, and thence to China, their native country, by the minister's desire, visited the silk-works of that city. The following observations are extracted from their joint memoirs on this subject.

“Of the different colours in France, the white, blue, yellow, and black, particularly need improvement. The latter colour, in France, burns the cloth, whereas that of China does not injure it, notwithstanding it is unchangeable. The blue and yellow of France cannot be exposed to the rain without injury; while those who have a knowledge in silks of the same colours, which come from China,

say that they bear washing without losing any of their brilliancy."

These same foreigners very much admired the gold and silver galloons manufactured at Lyons, and said, that the exportation, to their country, of gold, or rather of silver gilt thread, would be very advantageous.

"It would be introduced," they add, "into the gold stuffs, and the different gold embroideries. The Chinese practise no other embroidery in gold, than with slips of paper covered with leaf-gold; so that their embroidery can scarcely withstand a shower." (These threads, or slips of twisted paper, are exactly similar to what the Chinese formerly adopted in their binding.)

"The smooth velvet of Lyons, in the opinion of judges, who have resided in China, is not equal to ours, although it

is dearer in this country; but the gold cloths of Lyons are perfection itself."

"We do not believe that the Chinese yet know how to mohair their smooth cloths, nor to make chintz, although the name seems to indicate that it was originally derived from the Chinese."

"We have seen the gauze-work: that of China is far preferable, as well on account of its brilliancy, as of its fineness. We have different kinds of it: some are stiff, others soft; some are plain, others mixed; some also are fashioned as if made in the piece; and these are, unquestionably, far superior to all the gauzes we have seen in France."

The Chinese make their tapestry, neither with silk nor wool, but camel's hair. In the opinion of Ko and Yang it scarcely deserves the name of tapestry. "They are only a medley, a thousand colours, put together without either taste or con-

nexion, and they are therefore merely used, by the Chinese themselves, as floor-carpets. Two or three suits of hangings of the Gobelin tapestries, in the emperor's palace, would perhaps give him more pleasure than all the magnificent thrones with which his court is ornamented. He would be surprised at the brilliancy of the colours and beauty of the design. The flowers and figures are preferred to every other representation; but the figures must be decent, the Chinese being extremely delicate on that point."

It was probably from this opinion which Ko and Yang dropped accidentally, that the minister thought proper to add to their consignments, some superb Gobelin tapestry, as a present to the Chinese emperor.

They at first had great difficulty to extricate these valuable articles from the grasp of the custom-house officers and other government supervisors. The vice-

roy insisted on buying them, reason or none, or, in other terms, would appropriate them to his own use, at a moderate price, which he himself named. At length, after repeated conferences, the obstacles were removed ; but a difficulty, if possible, of far greater magnitude, now presented itself, and which it is strange that it had not suggested itself sooner : how, by what title, and, above all, in whose name, could so rich a present be offered to the emperor ?

A passage in a letter from Mr. Yang will shew what a difficult subject this was.

“The tapestries will probably arrive this year ; but the perplexity now is, to know in whose name they can be presented to the emperor. There is no question that it cannot be in our own names, as it is an unheard-of presumption for private individuals to dare to offer a present to the monarch, Shall we resort to the inter-



vention of a mandarin of the country? He, beyond all doubt, would refuse to take charge of a commission, the least consequence of which would be the loss of his situation.

“ Shall they be presented in the king’s name? Without adverting to the danger there would be in the pieces being looked upon as a tribute, as is the custom with regard to the presents of other kings, we should think ourselves guilty of a species of crime, to use the king’s name without his permission in an affair of this importance. No other channel then remains, but that of the French missionaries, who will present these suits in such a way, that they may, in the sequel, be attributed either to the King, or the India Company; to themselves or to some other Frenchmen, according to the orders which may reach us from France.”

In fact, the last plan was adopted. A subsequent letter from the same Chinese

announces the sensation which the sight of these master-pieces produced at court.

“ They apprised their emperor that there had arrived for them at Canton, six pieces of tapestry; and that they besought his imperial majesty to order them for the decoration of his palace. The Tsong-Tou, by his master's orders, had them sent off immediately. The emperor, at the sight of such incomparable work, was so enchanted, that he exclaimed, Oh! what beauties! there are not their equals in my empire!”

“ This was like a festival-day at court: when the emperor is pleased, the nobles and other mandarins cannot contain themselves for joy.”

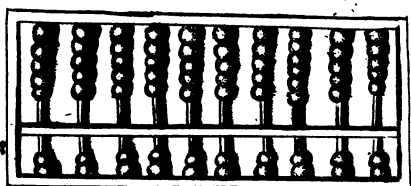
“ The buildings of the palace not being of a size suitable for the reception of these tapestries, the emperor ordered some to be erected on purpose.”

A singular, and hitherto little known fact as to the taste of the Orientalists for the embroidered works of European manufacture, is this: the cap of state which the Grand Lama of Tibet wears, is made at London, and cost four thousand piastres; a new one is sent every year. The person who undertakes to furnish this, is Mr. Beale, an Englishman, settled at Macao, in the quality of Prussian resident, and who is at the head of a considerable commercial house there.

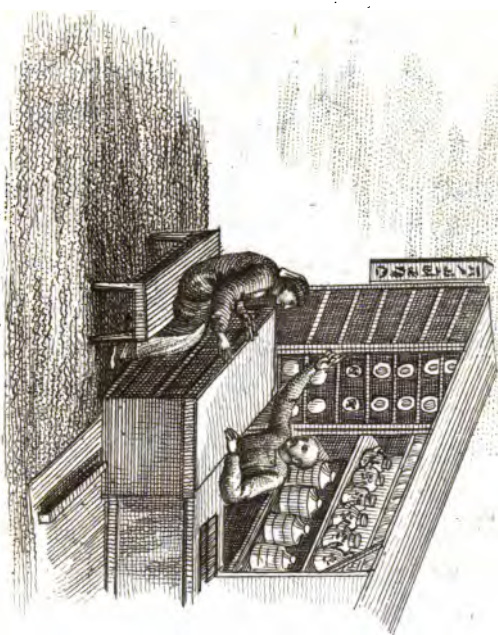
**A CHINA-SELLER IN HIS SHOP—SOUAN-
OR SWAN-PAN, AN INSTRUMENT FOR
MAKING CALCULATIONS.**

THE itinerant china-men carry, at the end of their bamboo pole, an oblong box, not unlike the osier baskets in which we wash salad, and divided into several partitions. These boxes contain a number of cups, plates, saucers, and other ware equally brittle; the whole arranged with so much care, that, notwithstanding the expedition with which they are carried, and the spaces which are necessarily left in the partitions from the sale of articles, they never meet with an accident.

Having entered sufficiently into detail as to the manufactory of porcelain, in the Second Volume, I shall content myself



A. P. Smith, 1880-82



SWAN PAN.

CHINA SHOP.



in this place, with introducing some observations of the Chinese Ko and Yang.

“It were to be wished,” say they,
“1. That the Chinese workmen had the taste and variety of models, such as are seen at the manufactory of Sevres, especially those which represent human figures: for the Chinese have scarcely any but plain single figures. As to those of their own making, they are nearly all grotesque.”

“2. That the Chinese knew how to make models of moulds; it is simple and easy, so that a workman can make several of them in a day. It must be presumed that the Chinese are ignorant of this method of making models.”

“3. That the Chinese would give their porcelain more tolerable designs, &c. The material which the Chinese make use of for their porcelain is far better than that of French manufacture.

It is a pity, that, to the firmness of their material and brilliancy of their colours, they do not add an elegant taste; for what would there be more attractive and charming in the porcelain of France, were it stripped of its admirable display of taste, and of the superb enamel which decorates it, than mere fine earthen-ware?"

It must be observed that, of late years, the paste of porcelain, as well as that of earthen-ware, have experienced a very great degree of improvement.

I found, in the collection of M. Bertin, some drawings of china vases, of a form, than which nothing could be more tasteful, and which, imitated in the manufacture of Sevres, not only would find a profitable sale, but become very fashionable. What particularly struck me, in these vases, in addition to their beauty of shape and brilliancy of colour, was the blending of light and shade; in short, an ac-

curacy of perspective, and chiaro-oscuro, not expected to be found in the productions of the Chinese pencil.—In this kind of composition perspective is essentially necessary: how is a concave or convex surface to be otherwise distinguished from a flat one? If the vases are grooved, or divided into sides like those now before me, the middle grooves must necessarily be wider, and those of the sides progressively decrease, without which, the object would not appear globular.

Besides the art, which the Chinese possess, of painting on porcelain and glass, in colours which go through the fire, and consequently cannot be taken out, they excel in painting on a kind of stone, peculiar to their country, which is divided into very thin plates, notwithstanding they are of a large diameter; and of which they make folding screens. It sometimes occurs to me,

that this stone is an argillaceous schistus, which is divisible into pieces, like slates.

One of the first cares of Ko and Yang, on their return to their own country, was to send one of these curious screens to the minister who had protected them. The following is Yang's description of it, in his letter announcing that it was sent off:

✓ "A screen of stones, of a very singular fashion, in ten pieces of six inches high, by nine wide. Each piece is composed of five stone plates, two above, and two below, and a fifth, nearly two feet high, in the centre. These plates are of a stone which is like white marble in colour, painted entirely over by two of the most celebrated painters we could meet with at Canton; the subjects represented are human figures, views, flowers, birds, insects, &c.

“ The frames in which these plates, fifty in number, are fixed, are double: those which are next to the plates are made of a yellowish wood, called Nang-Mou. If this colour is not liked in France, they can be gilt: the outward frames, that is, those which surround the yellow frames, are of *lignum vitæ*, of a colour tending more to brown than black. No one has hitherto even thought of sending such a piece to France, and we presume to flatter ourselves that it will prove acceptable.”

The minister, delighted with such a present, did not omit to require some information respecting the stone of which these screens are made, and the mode of laying on the colours; to which the following was the answer:

“ The propensity which the colours have to penetrate the stones, without losing their brilliancy, is not the effect of art; it is the particular nature of these white

stones. Even in China the colour does not subside into all stones without liability to change, and that in no inconsiderable degree. I know of but two kinds of stones in China, which retain all the brightness of the colour applied on them; the first is procured from the mountains of a town near Chang-Tong; the second near a city named Tchao-King, two days journey from Canton, and this is the stone used in making these screens."

✓ "From what I have heard, these white stones are in large solid masses;" (a proof that they are a schistus, and not marble :) "they are cut into plates by means of a saw, and are afterwards polished with a harder stone. This done, they are painted in colours; the painting being finished, a layer of wax is put upon it, the plates being previously warmed, and then they take off as much of the wax as they can with a wooden knife: there always remains some of the wax which cannot be got off; this it is

which prevents the colours from being rubbed out."

This process is nothing more than the painting in encaustic, known to the ancients, described by Pliny, and which was indispensable before the discovery of oil-painting: the latter method has prevailed, on account of the convenience of its mechanical processes, but it is subject to a very serious drawback; the colours become black, and there must be a period at which the masterpieces of a Raphael and a Rubens will be nothing more than smoky masses. It is true that painting in oil has the inestimable advantage of being much better adapted to the restoration, and especially to the repair, of the canvass of pictures.

The opulent Chinese have, in their apartments, china vases, in which they keep flowers, and rare plants, either in full vegetation or in water, when they have been cut off the stems. When the

season is unfavourable, they supply their place with artificial flowers. I do not know whether their artists, like ours, have the idea of imitating the treasures of Flora by cuttings from the cods of the silk-worms, but what they commonly use for this is the pith of a particular reed; at least such is the opinion of Ko, Yang, and the missionaries, though they have never succeeded in procuring any seeds of the plant. I should suppose, instead of the pith or spungy substance in which the seeds are contained, that the Chinese manufacturers employ the inner skin of the same plant, divided into very fine pieces, somewhat in the manner in which the Egyptians of old separated the rind of their papyrus, which is a species of rush or cyperus.

It does not appear, notwithstanding all his indefatigable efforts, that M. Bertin succeeded in procuring any satisfactory information respecting the rush used in artificial flower making. Later travellers,

both English and Dutch, are silent, not only on this point, but on that of the stone screens.

While M. Bertin was striving to enrich his country with the rarest productions which art and nature could afford from the Chinese empire, he wished, as a sort of compensation, to impart to that people new enjoyments or new objects of curiosity in return. He therefore sent to his two Chinese protégés whatever they required, himself even taking charge of their apparently most trivial commissions, such as buying them scissars, knives, pen-knives, spectacles, &c.

The articles with which it was his wish to do homage to the emperor of China, by the intervention of the French missionaries, were not always of a nature to be presented without scandal, or even without risk.

The emperor Kien-Long was so overjoyed at receiving two pair of achromatic spectacles, that he never went out without them. The consequence was, that the Chinese, pursuing their laudable custom of naturalizing all foreign names, gave these optical instruments the name of Souei-Kia, derived from Souei, which signifies, to follow, and Kia, imperial majesty; because they went with, or followed, the prince every where.

The missionaries, however, could not venture to offer his majesty a Sevres biscuit china statue of the emperor, nor medallion portraits of the same manufacture, nor an electrifying machine. Father Bourgeois assigns his reasons for withholding them, in a letter from which the following is an extract, and which it is material to give, as it displays in a yet stronger light, the peculiar genius of that nation.

“Your Greatness is particularly desirous of information on certain subjects from which you promised yourself much, and which appear to have been too much neglected. The delicacy was, perhaps, false which has hitherto prevented the disclosure of the whole truth.”

“1. The statue of the emperor, in white china, has never been presented to him, for three reasons; firstly, because it is, in this country, prohibited to make a likeness of the emperor; secondly, because the statue bore not the least resemblance to the emperor; thirdly, because it is not dressed in the costume of the country—the cap especially, which is puffed up like a Turkish turban, would appear farcical.”

“The emperor of China, with a view to conciliate veneration, imitates the Divinity, quæ posuit, in tenebris; latibulum suum. If, in this country, it

were known, that, in Europe, portraits of kings were suspended before public-houses, exposed to dust, wind, and rain, and to the witticisms, and, perhaps, sarcasms of the populace, we should be held in derision."

" 2. No use has been made of the china medallions for nearly the same reasons. There is another reason likewise, of which it is not easy to feel the force in different countries. In China, a head, separated from the body, excites horror, insomuch that, when any one is beheaded, his relations or friends instantly replace the head on the trunk. Besides, the medallions are really not unlike decapitations; it would even be said, that they could distinguish the place where the stroke of the sabre had been applied."

" 3. The electrical machine is not to be considered lost; but I much doubt whether it can be made use of here: as

no cause can be assigned for its effects, it is to be apprehended that the Chinese would attribute them to magic. This is scarcely conceivable in Europe, and yet nothing is more true. This is not the case with the *Industrious Writer*." (An automaton, the arms and fingers of which, moved by means of springs, traced any characters on paper.) "We have it in our power to shew the springs and wheels which give motion to the hand. Another reason, and which is equally strong with the former, is, that we can never be positively certain that the barrel will not burst. I saw a very fine one at Rheims, which had been long in use, and which burst during the operation, and took off both the electrifier's hands. If such a circumstance were to happen in the emperor's presence, every thing would be lost."

For the clear understanding of this last paragraph, we must bear in mind that the principal part of electrical

machines was then a glass globe, and not, as now, a glass plate. It was the particular accident to which Father Bourgeois alludes which gave rise to the great improvement in those machines. Besides the advantage of giving a glass plate large dimensions, and of which a globe would not be susceptible, and to augment still further the intensity of its effects by covering it with a taffeta cover, as was done by the learned Van-Marum, in the immense machine of the Haerlem academy, the plate of an equal superficies, is much less liable than the globe to break. Even in case the same accident should happen, the effects of it would be far less fatal: the plates are turned more slowly; whereas, by means of multiplying wheels, a celerity of motion was communicated to the globes, frequently ten-fold beyond that given by the handle. The last paragraph of Father Bourgeois' letter seems to shew very clearly that the missionaries were political emissaries.

To return to my text: on the left-hand of the shop-keeper, on his counter, is a small instrument called the Swan-Pan, or calculating machine, which is given on a larger scale in the same plate. As the description of this instrument will also require rather extended detail, it is made the subject of the following chapter.

SWAN-PAN, OR INSTRUMENT OF
CALCULATION.

ALTHOUGH the arithmetic of the Chinese is founded, like our own, on that which we have borrowed from the Arabs, on the decimal system, they cannot, with their figures, perform the *four rules* in the same way we do with the Arabic figures. Their numerals, of which I shall speak directly, have much resemblance to those of the Romans. They make all their calculations, even the most complicated, with a machine which differs very little from the Roman *abacus*. Their neighbours the Siamese do not adopt these threaded balls; they calculate with the pen.

The reckoning-machine, which the Chinese call *Swan-* or *Souan-Pan*, consists in a

piece of wood or copper in the form of a parallelogram, and divided lengthwise into two unequal parts, by a separation of the same shape as the outside frame. Across the two compartments are let in ten slips of copper, containing, in the larger division, each, five bone or ivory balls, and in the smaller only two balls.

The two balls in the narrow case represent each five units, and those in the larger only a single unit.

In making calculations they take one line for units—the first to the right or left, according to the custom of the accountant, but most commonly that to the right: the other lines represent numbers in a ten-fold progression; the fractions are decimal, and they are calculated like whole numbers.

Thus, with the aid of the *Souan-pan*, it is possible to effect the most abstruse computations: the Chinese make use of

them with a surprising degree of readiness and quickness. Duhakde mentions, that the emperor, working in the missionaries' presence, the verification of an astronomical semicircle, formerly constructed by Father Verbiest, employed the *Souan-pan* with so much facility, that Father Thomas was longer in working the same calculation by means of the Arabic figures.

I have already mentioned that the Chinese have particular characters for numbers. These figures are not, at least in form, without some analogy to the Roman figures, except that the unit is expressed by an horizontal mark, and the number ten, instead of being a St. Andrew's cross, like our X, is figured by a straight cross similar to the sign plus + in algebra.

The numbers 2 and 3, are expressed by two and three horizontal lines, one above another; 4, 5, 6, 7, 8, are designated by characters which seem arbitrary.

The number nine is indicated, in the arithmetic of the Romans, by the sign 10, preceded by a stroke, pointing out the suppression of an unit. The numbers 11, 12, 13, &c. are rendered by the figure 10 with the numbers 1, 2, 3, &c. underneath it.

A similar system is pursued in the designation of twenties, thirties, &c.

The learned Doctor Hager, who has promised us a complete dictionary of the Chinese language, has been struck by these similarities between the Roman and the Chinese numerals. He asserts that the analogy goes still further; that the three principal Roman figures, I, V, and X, were designated in the Chinese language by the same sounds as express them in the Roman alphabet.

It is clear that, in the Chinese language, one and five are pronounced *e* and *u*; these words render the sounds of the

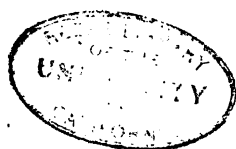
vowels I, and U, or V, such as the ancient Romans pronounced them; but Mr. Barrow reproves Doctor Hager as being less fortunate in his assertion, that for ten, the Chinese make use of the word *xi*, which would nearly represent the sound of the *x*. In point of fact, Doctor Hager has followed the Portuguese orthography; the name of the number ten is in the Chinese pronounced *cha* or *che*.

Admitting, with Mr. Barrow, that this analogy, even though it existed beyond dispute, is purely accidental, I cannot withhold one observation, that we are not precisely certain how the ancient Romans pronounced the letter X; and if we take into consideration, that there is no such letter in the language of the modern Romans, as they say in Italian, Alessandro and Serse, not Alexander and Xerxes, the error of Doctor Hager may not be so material as the in-

teresting English author would have us imagine.

I have further reasons for believing that the ancient Romans pronounced the letter X like our S, more or less dwelt upon. There are yet in being some documents in the *Tyronian Notes*, or shorthand, which Tyro adopted for transmitting to posterity the eloquent discourses of Cicero ; and which St. Cyprian afterwards employed in collecting the Acts of the Martyrs. The Benedictines, Carpentier and Mabillon, have collected and explained several interesting pieces of the middle age, written in Tyronian notes. I have attentively considered these characters, and have remarked that the words *jude*x and *vide*s are written by one and the same sign, an evident proof, that there was, at that time, much less difference in the pronunciation than there would be from the lips of a modern : they said *ioudes*, and *ouides* : these two words so nearly similar

in pronunciation, might without inconvenience have a common sign for shorthand writing, in the elementary signs of which great economy is desirable.





A. Freschi sculpsit

GREAT STEELYARD.

Pub^d. May 1842. by H. Stockdale, at Pall Mall

**GREAT WEIGHING-MACHINE, OR
STEELYARD.**

THE shop, represented in this Plate, is that of a man whose profession it is to weigh articles which are brought to him for that purpose. The Chinese make use of two kinds of weighing-machines; one, which has two scales; the other, which is the more generally used, resembling the Roman balance. This last is what is termed in mechanics a lever of the first power. The bearing point is not in the middle, but very near one of the extremities, whereto the resistance or weight of the burthen is applied. The power of weight is moveable on the great arm of the lever, which is marked off in a certain number of divisions.

It is said, that the Chinese scales are not correct, and that they differ from one

to five Chinese ounces in a hundred weight. That of the Tribunal of Finance, which is termed *Kouan-Ty*, does not vary, and serves as a model for the others, as the Toise du Châtelet of Paris formerly served as a standard for linear measurements. (On the middle of the Pont-Neuf there still is a standard of the ancient Toise du Châtelet: it is a bar of iron sealed in the stone of the pavement.)

The Chinese pound, according to M. de Guignes, is adequate to six hectograms two thousand and ninety-two milligrams. Thus it is equal to something more than one of our pounds. The pound, or *kin*, is divided into sixteen ounces, or *leang*; the *leang* into ten *tsien*; and the *tsien* into ten *fen*. The terms used at Canton are *kin*, *tael mas*, and *condorin*.

CHINESE JUNK.

THE Chinese scarcely ever navigating out of the seas which lave the coasts of their empire, the consequence is, that their marine has been little progressive. They have, notwithstanding, some ships which make long voyages, that is to say, which go to Manilla, Banca, and Batavia: but, for these voyages, they take advantage of the regular winds which blow alternately during six months of the year, from the north-east or south-west. These winds are called monsoons or trade-winds.

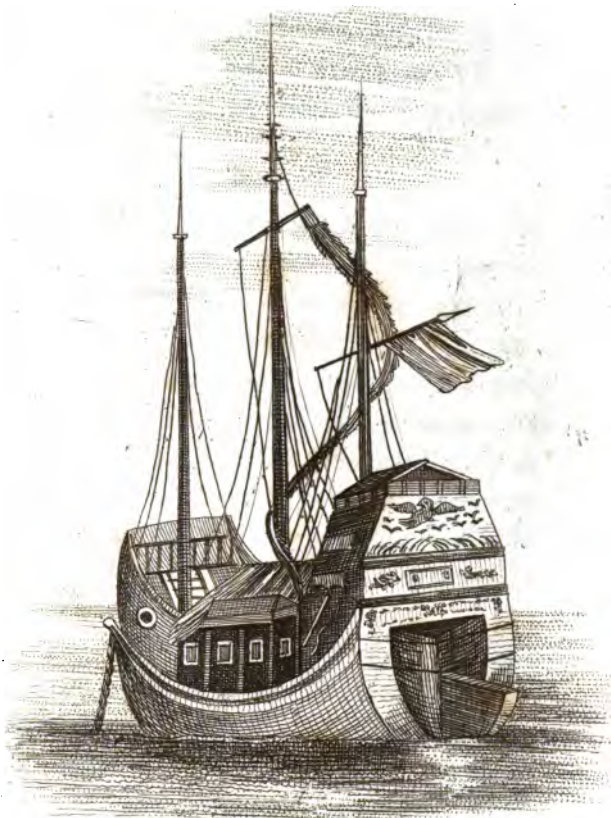
It is rather the practical difficulty of navigation which makes the Chinese incompetent to venture longer expeditions, than the impossibility of knowing whereabouts they are, when in the main ocean, out of sight of their coasts. I have al-

ready observed that they possessed a knowledge of the compass or magnetic needle from time immemorial. Their compass is much smaller than that used on board of our ships. The needle is seldom more than nine or ten lines long.

A proof, says M. de Guignes, that the Chinese did not formerly venture out into the open sea, is, that they had no knowledge of the island of Formosa, till 1431, nor of the islands of Pong-Hou, till 1564.

The immense number of the rivers and canals by which their own country is intersected, has made them rather more attentive to their inland navigation.

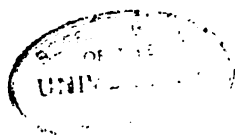
The junks (a term of European origin) destined for foreign service, are from one hundred to six hundred tons burthen. They are flat-bottomed, with a high and bulky poop. The prow is, as it were, mutilated, and not unfrequently repre-



A. Probst sculptor

JUNK.

Pub. 23 May 1822, by H. Stoddart, at Pall Mall



sents a dragon with its mouth open. Mr. Barrow compares the figure of the Chinese junks to the growth of the moon at its fourth day.

On our European ships the poop or hinder part of the vessel is the post of honour. There it is that the captain's cabin, and those of the officers and passengers of distinction, are always made. Not so in China, where the prow is the honourable part. The reason of this is, that the junks, sailing more often before the wind, than with a side-wind, the cargo is stowed in a heap at the poop.

The large junks have three masts: that in the middle is the tallest, like the main-mast of our ships. An oblique mast, corresponding to our bowsprit, and carrying, to the water's edge, the sail which we term the spritsail, is sometimes added.

The masts are not divided into various pieces, joined by scuttles, that is to say, they have no topmast; they only adapt a topmast to them when the weather is particularly fine. The sails are not made of canvass, but of very fine mats; which are strengthened throughout their whole width by bamboos, placed at the distance of a foot one from another. They fold up by sheets, like fans.

In European ships, the lanyards are laid hold of by the top of the sail; in Chinese ships by the lower part.

The bottom or hold of the Chinese junk is of a kind of construction peculiar to itself. It is divided into a dozen compartments. The boards which form these partitions are two inches thick; the joints are caulked with a cement of lime and oil, mixed with scrapings of bamboo. (In England, hair is generally mixed with the plaster, to give it more tenacity.)

Doctor Dinwooddie, who accompanied Lord Macartney, found that this composition was not only impenetrable to water, but also fire-proof. There is no doubt, Sir George Staunton says, that it is preferable to pitch and tar, rosin and fat, which are never used in the construction of Chinese ships, either for the wood or the cordage. I have before said that the cables were of bamboo, rotted in urine.

The anchors are made of *lignum vitæ*; it is so hard, that the ploughshares are also made of it.

The divisions of the hold are a most decided improvement: if water find its way into one of the compartments, the others remain untouched, and the merchandise in them is not damaged. We must, however, confess that it makes a considerable diminution of stowage-room. Sir George Staunton and M. de Guignes both conceive that this not

being an object in ships of war, the Chinese method might be adopted with great advantage in the construction of that description of vessels.

One very serious objection to it now occurs to my mind: if a leak is sprung in the hold of an European ship, it is easy to discover and gain upon it by setting the pumps to work: but if there were various compartments, there ought to be as many pumps as particular divisions, and even then accidents would be more difficult of discovery.

Chinese ships of war are nearly similar in form to the junks destined for long voyages: they are armed with small guns and carbines.

The galleys which go by oars are armed with swivels.

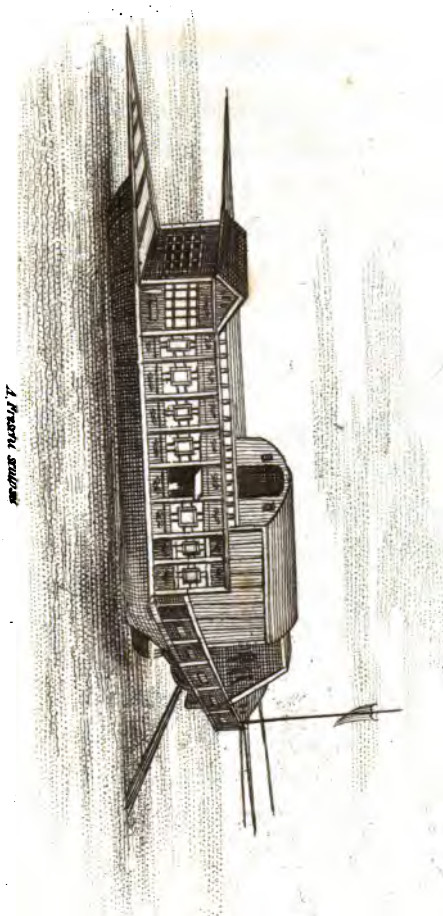
Not only have all the ships of war the exclusive right of carrying guns or car-

bines, but the crews of merchant-vessels are not allowed to carry any arms: if they are attacked by robbers, they can only defend themselves with stones or with long bamboos pointed at the end.

PLEASURE-JUNK—CHINESE BRIDGES.

THE pleasure-boats of the Chinese are prettily shaped; they consist of a large cabin and of lockers tastefully ornamented. The windows are made, either of lattice-work or shells, which in China supply the place of glass. At the inside of the edge of the boat is a space of a foot and a half wide for the use of the mariners; a mode of construction indicated by the very nature of things, and which is the same generally in the travelling boats of Europe.

A mast and sail are sometimes adapted to it, as on some of our canals; but these boats are more frequently either rowed or dragged by ropes.



PLTASURU JUNK.



The Chinese boatmen make use of a strong large oar placed behind, to which they sometimes add two at the sides. Their motion is not like that of the oars of our boats, but like the movement of a fish's tail; a similar kind of oar is now in common use on the Seine in France. The mariners who conduct the trains of floating timber, and the boats denominated *marnois*, make use of oars, placed astern, and not transversely like those of gallies or row-boats. This method does not appear to be of very ancient standing, and was not known even at the time when Ko and Yang were at Paris. The subjoined extract on the subject, is from Yang's letter, dated Cadiz (where they were waiting a favourable wind to sail for China), 21 February 1765.

“ In regard to navigation, the Chinese have more to learn than to communicate; however, as their mode of navigating is very simple, perhaps advantageous hints may be adopted from some parts of it. The

Chinese, for example, instead of using oars to row their boats, attach to the sterns of them a larger oar, which is kept in constant motion. This method of movement impels the boat much more swiftly forward than if it were rowed in the common way. We once saw at L'Orient, two boats which were conducted on the Chinese plan. This seems to have been recently adopted from the Chinese, as M. Poivre did us the honour to tell us at Lyons, that he had never seen that mode of navigation in France; adding, 'but it is best calculated for expedition'."

When the government overseers superintend the route of boats, intended either for transporting the taxes which are paid in kind, or for the conveyance of distinguished persons, such as foreign ambassadors, they put in requisition the country people, to drag the boats with a rope. At the approach of these convoys all the men of the neighbouring villages

frequently leave their dwellings, and then the unfortunate towers are not relieved during the night, for the purpose of taking by surprise, those who are to fill their places. A man with a pan-tsee, or bamboo whip, keeps them all to their work, and flogs those who do not stick properly to their duty.

Although the masts of the junks are not of a construction so as to be lowered when passing under bridges, the butments of the bridges are almost level with the ground. The consequence is, that the arch or arches are very high, and they rise by rather a steep ascent. This is one of the circumstances which make land travelling very tedious and difficult.

The bridges, although so numerous in China, appear to have been made only for foot-passengers: some of them, however, are very curious, particularly that

near *Sou-Chou-Fou*, consisting of ninety-one arches.

Near Chan-Tcheou-Fou is a bridge of blackish stone: it has no arches, but is supported by three hundred pillars or piles of stone, which terminate in sharp angles, for the purpose of breaking the rapidity and violence of the current. This bridge is said to have been built at the private expense of an old governor of the city, whom it cost fourteen hundred thousand ducats.

The famous iron bridge on the road to *Yun-Nan*, in the *Koei-Tcheou*, is the work of a Chinese general, who constructed it in the year 65 of the Christian era; it is thrown over a torrent, between two mountains.

At each end a large gate has been built, between two stone pillars, six or seven feet wide, by seventeen or eighteen high: between these pillars are suspend-

ed four chains by large rings, united transversely by smaller chains. Above these moveable, but solidly-fixed supporters, is a flooring of beams, or fir-planks, which are renewed as often as necessity requires it.

Other iron bridges have been built in imitation of this : but they are not so large, and are supposed to be less durable.

I have already adverted to the rafts on which whole families reside. The children are fastened on to them with long strings, that they may not be debarred taking exercise, and still be safe from falling into the water. Their mothers sometimes fasten calabashes round the necks of those who are not tied, that, in case they should unfortunately chance to slip into the river, they may float, and thereby be saved.

A VENDER OF SUGAR-HARES FOR THE
FEAST OF THE FOURTH MOON.

THE inscription attached to the original drawing of the above subject, is faithfully copied here. According to Father Magaillans, the feast, herein spoken of, should not take place at the fourth but at the eighth moon.

“ From sunset and the getting up of the moon, till midnight, it is customary for every one to walk with their friends and relations in the streets, public places, gardens, and on the terraces of the houses, to wait the apparition of a pretended hare which shows itself, on that night, in the moon. The preceding days they send to each other pies and sugared cakes, which they call Yue-pina, which signifies moon-cakes. They are of a cir-

cular form, and the largest about two hands' breadths in diameter. They represent a full moon, with, in the middle, a hare made of paste, nuts, almonds, kernels, sugar, and other ingredients. They eat them by moonlight: the rich, to the sound of instruments of the better kind; the poor, to that of drums, kettle-drums, and gongs, which are played without much art.

The emperors of old had a palace built, purposely for the celebration of this feast (it was called *Cim-Yu-Tiem*, the Palace of perfect Purity): it was on a height, named *Toul-Chan*, or the Hare-mountain.

"Our Europeans," says Father Ma-gaillans, "will perhaps ridicule the notions which the Chinese have, that the spots of the moon represent a hare; but besides that the common people in our own country have opinions which are no less absurd, I must inform them that

the Chinese laugh, in turn, when they see, by our books, that we draw the sun and moon with human faces."

I have elsewhere noticed, that, in the eyes of the Chinese, the spots in the moon represent a hare, pounding rice in a mortar, and that it is about the fifteenth day of the moon's age, when it is entering into its last quarter, that they fancy they see the figure of the hare most distinctly.

According to Father Magaillans, the moon-cakes are intended as a representation of the full-moon; but, by the drawing prefixed to this, they are flat cakes, which have the figure of a hare, sitting upon its hind legs, or squatting down, and eating something round; the middle cake is ornamented with peacock's feathers, and is surmounted by a figure of the moon, in which we see a hare pounding rice: it is almost needless to say that this is dearer than the others. The



vender calls his customers by shaking a kind of child's coral. (May not this custom also be the record of some great and perhaps sacred occurrence? We still retain the use of our twelfth-cakes, pan-cakes and fritters, and hot-cross-buns.)

Although the Chinese philosophers have some correct ideas on astronomy, as they understand the calculation of eclipses, they encourage the old superstitions respecting them. The people firmly believe that the sun and moon, when in eclipse, are threatened with being swallowed up by an enormous dragon; and that the dark part of those luminaries is already within the gaping jaws of the ideal monster.

As eclipses can only occur in the nodes of the ecliptic, that is to say, in the intersecting points of that circle with the moon's orbit, they always occur in the head or tail of the celestial constellation

termed the Dragon : the people, misunderstanding what their astronomers have said on the subject, have conceived it to refer to a real dragon, a fabulous monster indeed, but the existence of which they look upon as indisputable.

When an eclipse is expected to be visible, bills are posted in the streets of Peking, and of the other towns, shewing its dimensions, according to astronomical calculation. This, however, does not suffice to diminish the terror of the people, who make a great noise with gongs, kettle-drums, and even kettles; until the dragon, which they think to frighten away by this nonsense, has at length let go his hold.

Eclipses, particularly those of the sun, are regarded in China as a bad omen : it is still worse, if this phenomenon happens on new year's day : that which occurred on the first day of the sixty-first year of the reign of *Kien-Long*, spread a general

consternation, because he had announced this day as the epoch of his abdication in favour of one of his sons. That able politician sought to dissipate these impressions by a very judicious proclamation.

“Although eclipses,” said he, “have no influence, either on the happiness or on the misery of mankind, it is a custom wisely established, to look into ourselves, when they do happen; to examine ourselves previously, and to take effectual measures for the correction of whatever faults we find in our conduct. It is what I have always hitherto accustomed myself to do, on these occasions.”

He moreover took advantage of the eclipse as a pretext for withdrawing his intended abdication.

A TRUCK FOR CARRYING WINE, IN
THE SOUTHERN PROVINCES.

THE Chinese wine is a kind of beer: it is made or brewed in the northern provinces, with Hoang-Mi, a large species of millet; in the southern provinces they make use of Kiang-Mi, a smaller kind of rice than that used for food.

They begin by doing the grain in great boilers, or sometimes in a *balneum-Mariæ*; it is taken out of the boiler, and, when it is cooled, a kind of yeast, made of wheat, is thrown upon it; it is kneaded, and put into large varnished earthen jars.

The fermentation continues for five or six days, and it is then wine. As it is somewhat mixed with lees, it is strained through a large cloth bag, and is kept

in capacious jars, like those represented in the Plate annexed to the foregoing chapter. This wine must be kept in a cool place, without which it would become sour.

The Chinese almost always take their wine hot; before they drink it they put it into a small pewter jug which they dip into boiling water. The colour of this liquid inclines to yellow; whence it derives its generic name, Hoang-Tsieou; Hoang signifying yellow; and Tsieou, fermented liquor: but it has different names, and different degrees of goodness, according to the places where it is made.

The best is that of the province of Kian-Nan; it is called Hoei-Kuen, from the name of a fountain of particularly fine water, which is used in making it. The value of the bottle is about seven or eight pence, English.

kind of wine, which is made in the province of Chen-Si, and which is named Cao-Yang-Tsieou, or Lamb-wine. It is not very clear how lamb's flesh can be employed in making wine.

Vineyards were formerly more plentiful in China than they are in the present day. The vine appears to have been known there under the Han dynasty, 125 years before Christ. Wine was made from the grape by a method very nearly approaching that of the Greeks and Romans. The vines were rooted out by virtue of a public edict, because they succeeded too well, and detracted from the cultivation of bread-corn. Vines have, however, been re-planted in some provinces. The humidity of the climate is a little adverse to this production. Although Pekin is in a latitude as much to the south as Madrid and Naples, the vine must be buried during the winter, and be put into training in summer.

I cannot give a stronger proof of what has been asserted before, that the Chinese wine is repugnant to European palates, than by quoting a passage from one of Yang's letters, written from Canton to M. Bertin's secretary.

"I conclude this letter by entreating you to tell M. Bertin, that, being accustomed to drink the French wine, we now find the loss of it; thirty bottles would last us both for the whole year."

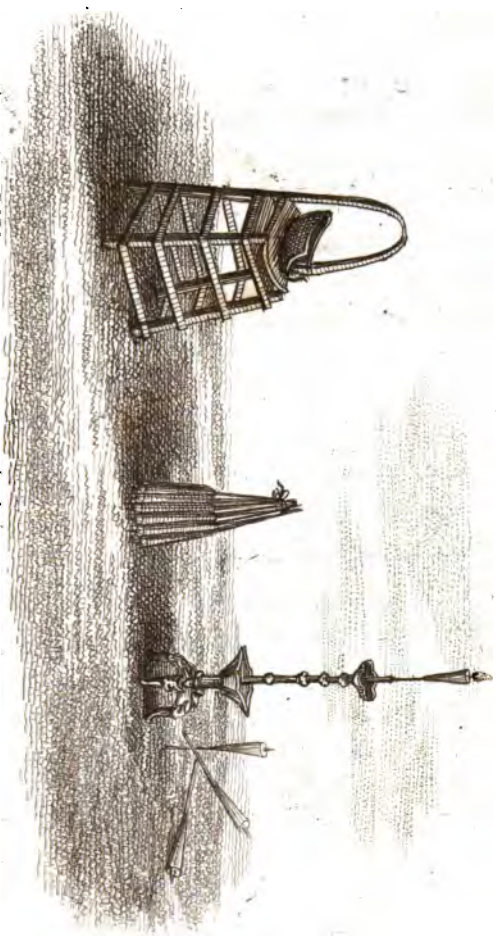
By a marginal memorandum, we find, that their generous patron ordered some wine to be sent to them from Xeres.

There is a great consumption of dried grapes in China. They come from the Ha-Mi country, and their seed is of considerable bulk. I have a very curious and learned work on the culture of the grape in China, by Father Cibot; it is unfortunately too long for publication.

The missionary therein expresses himself, according to custom, a warm admirer of the Chinese and of their country. It was he who drew up the *Mémoires sur les Chinois*, mentioned in the Preface. Apprehensive, at first, of making public, under his own name, the bold opinions which he therein suggested, he had availed himself of the name of Ko, one of M. Bertin's protégés. The minister to whom he transmitted his *Mémoires*, in recommending him secrecy, wrote this memorandum on the missionary's letter—

“ He must be thanked for his communication, and be careful to keep the secret of the afflicted recluse.”

The minister in fact communicated those *Mémoires* to M. de Guignes, the elder, as the work of a Chinese, versed in our history and brought up amongst us. M. de Guignes was very much astonished to see a Chinese controverting all which had been written by the



A. French's artistic

LAMP.

CANDLES.



literati of Europe. He composed a long answer, which he communicated to the Academy. He sent his observations to M. Bertin, saying in his letter, "I have read over and over again this dissertation of the Chinese. It contains some good things, but it contains also many which are bold and unfounded. It has sometimes put us out of humour at the Academy, on account of the dictatorial tone which pervades it. I am employed in comparing it with a work of Father Amyot on the same subject. Father Amyot attacks me more directly, but he is more infatuated with the antiquities of China than this Chinese," &c.

LAMPS AND CANDLES.

A Lamp on a Stand in the form of a Chair.

Candles.

Candlestick, with a Candle lighted.

Wax Candles.



THE Chinese lamps are, as may be seen by the Print, clumsily made; they are manufactured of clay or metal, and are mounted on a stand shaped like a chair. The oil burnt in them is generally extracted from the Tong-Tchou almonds, which are very much like our walnuts. They use the same oil for painting and varnish. A kind of petroleum, or rock-oil, is also made use of for lamps.

The tallow of which the Chinese make their candles, is not derived from the animal kingdom, but from the fruit of a particular tree, which has the apparent

property of exuding this substance, in the same manner as ruminating animals in their cellular contexture.

The tallow-tree, *Croton Sebiferum*, which prospers only in hot climates, comes from the provinces of Kieng-Si, Kiang-Nan, and Tche-Kiang. It resembles the cherry-tree, although it is of the *Euphorbia* family. It bears small flowers; some white, others yellow, the male and female being separate. The fruit grows in bunches at the extremity of the boughs; it is contained in a ligneous brown and triangular pod, with three compartments: each division contains three white seeds of the size of a small round lozenge, covered with a slight coat of tallow. The Chinese name of the tree is Oukieou-Mou.

After having boiled the fruit, the fat, which floats on the surface of the water, is skimmed off, and with this fat the

candles are made, adding thereto some linseed oil.

The wick is formed of various substances, filaments of the bamboo, surrounded with a small thread of rush, of mugwort, of a kind of thistle, or of a slip of asbestos, an aluminous substance which is incombustible.

For the inferior candles, the wick is more commonly made of bamboo; it is lighted at one end, the other is stuck into a large piece of wood which serves for a candlestick. Sir George Staunton remarks, that the economical disposition of the Chinese has discovered that this method gave them an advantage which the poorer classes only possess in Europe, from the use of what they term a save-all. This contrivance is said to save a tenth in the consumption of candles.

The candles made of tallow only are liable to run; this is remedied by the external application of a light coat of wax: they are painted green and blue, but more commonly red. Their candles are three or four inches long, and in the shape of a reversed cone; they make a great deal of smoke, and a far from pleasant smell.

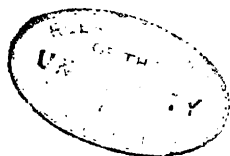
Wax candles are manufactured, either from bees'-wax, or from a vegetable wax, produced by other insects, and gathered from the leaves of a kind of privet.

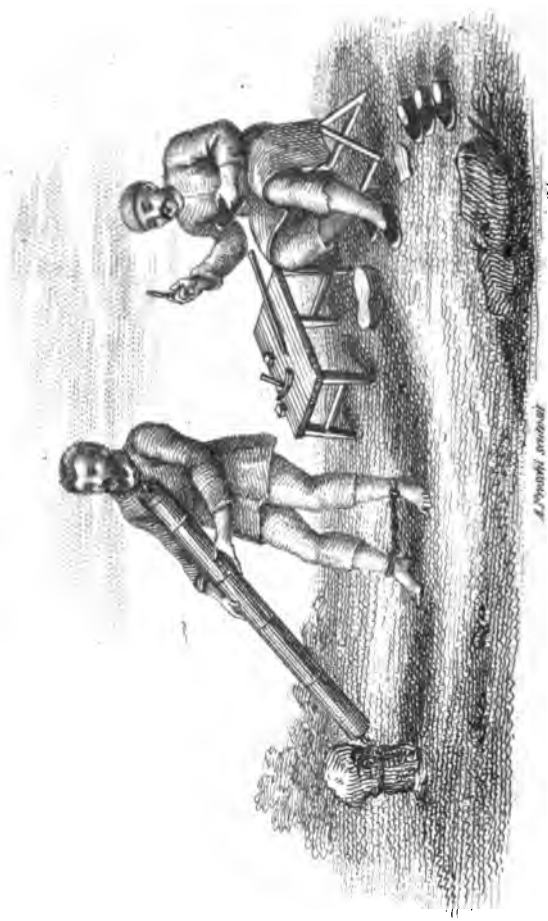
The Chinese bleach the bees'-wax by steeping it for a hundred days in eau d'orange, or by washing it repeatedly in water from the little river Yang.

The wax collected from trees is whiter and firmer than bees'-wax.

Father Cibot says, that the yellow wax of China possesses a singular property, which, if true, is curious indeed. He

says, that "a few ounces of a paste made from yellow wax and dry jujubus, well kneaded and boiled together, will subsist a man several days, and prevent him dying of hunger. It will readily be admitted, that yellow wax, being extracted from vegetables, and having contracted no bad quality in its passage through the bodies of the bees, may be very nourishing, at least in certain countries."





SHOENAKER.

THE CHAIN.

See the map on the 1st page of the 1st volume.

CHINESE SHOE-MAKER.

THE drawing of this artisan was taken at Canton. He works for Europeans as well as for his own countrymen. The Chinese shoes have very strong soles, turned up at the toe; the upper part is generally of cloth, and covers the whole foot to the bottom of the leg. Some explanations have already been given on this subject, and to these the reader is referred.

A MAN CONDEMNED TO THE CHAIN.***(SEE THE PRECEDING PLATE.)**

THIS kind of captivity is extremely severe. The criminal wears round his neck a chain attached to a large bamboo pole, which is fastened by another chain to a fixed point. The culprit can go in a circle round it; he can even sit and lie down, but he is always kept at the same distance from the centre. When he stands up, and walks about, he is obliged to sustain the bamboo roller with his hands, to prevent his neck being lacerated or dislocated by the friction of the chain.

This is the general method of confining the culprits who are condemned to tow boats, at times when they are unemployed.

Justice is gratuitous in China; the magistrates who administer it are paid by government. They are prohibited from receiving the visits of the parties, and still more their presents. When they sit in their court, named Ya-Men, they must sit fasting, or, at least, have drunk no wine. The parties are either heard in person, or submit their cases in writing; they cannot plead by the medium of counsellors or lawyers.

PUNISHMENT OF A FALSE INTERPRETER.

THIS engraving represents a species of torture which is very common in China—it is a chastisement ordinarily inflicted on the interpreters of Canton when they are convicted of a wilful mistatement in the duties of their office.

The offender is placed on his knees between two executioners, who hold his arms: over his legs is laid a long bamboo, which the two men tread upon with their feet. He suffers more or less pain, according as the executioners approach to or recede from his person.

The punishments of the Chinese of old, were a black mark on the forehead, the amputation of certain parts of the



A. Proctor del.

PROSECUTION OF A FALSE INTERPRETER.

See May 18th. by H. Stoddart, 41 Pall Mall

body, such as the end of the nose, foot, the tendon of the leg, and lastly, death.

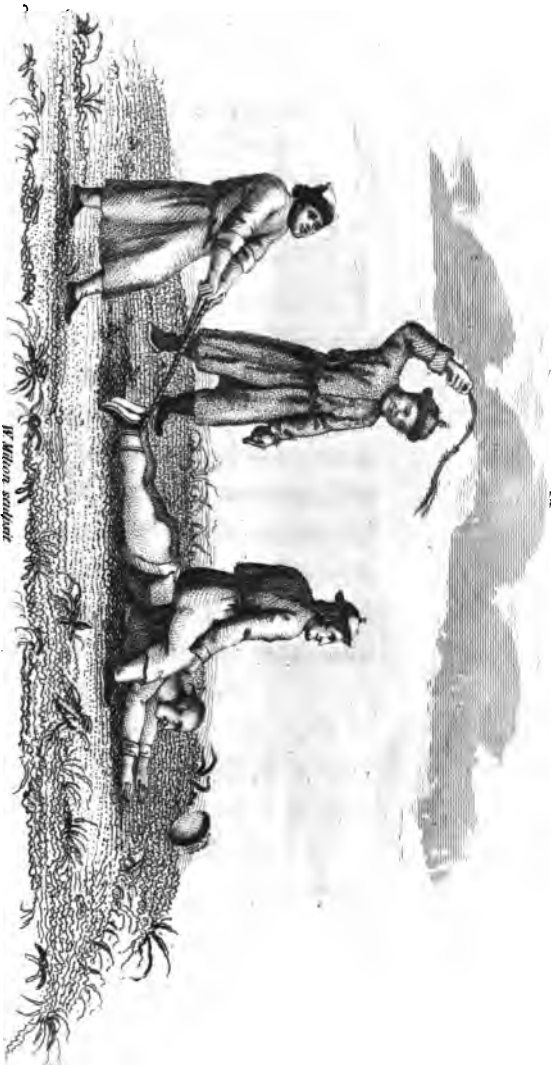
The sentence of towing boats is for the distance of 200 or 300 leagues, according to the offence.

WHIPPING — THE BASTINADO.



THE bastinado and the whip are punishments which are very common in China. The mandarins have the power of inflicting them on those whom they have found committing any crime. This is considered *paternal* correction, and is not thought in the least dishonourable.

One of the mandarin's servants sits astraddle over the shoulders of the offender, who is laid down with his belly to the ground. Another keeps his legs still with his whip, and a third gives him sharply over his thighs, with a long whip or slit bamboo, called pan-tsee, the number of strokes he is sentenced to receive.



W. Wilson sculptor

THE BASTINADO.

of the Scotchman about 1844



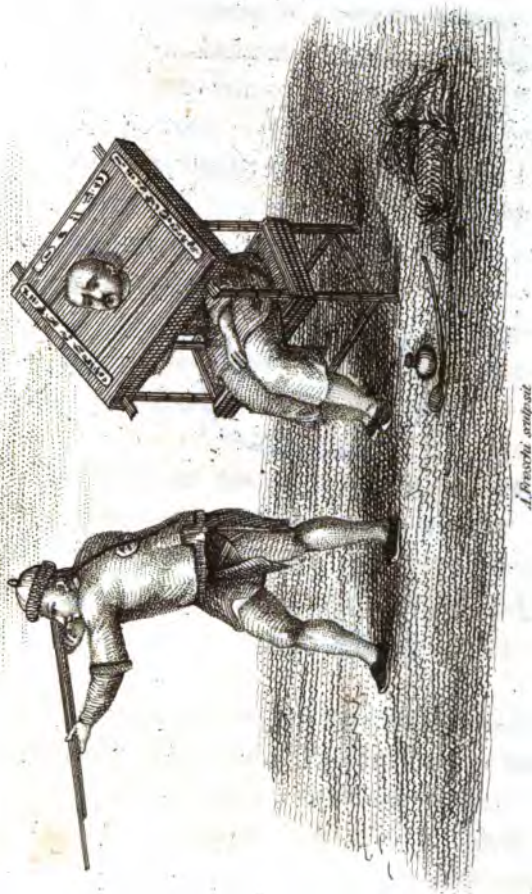
When the judge has condemned any one to the bastinado, the sentence is executed in his presence. He has, on a table, a case full of small sticks, six inches long, and one inch wide. As often as he throws one of them on to the table, so many times five strokes does the culprit receive.

The number of strokes is never less than five; it is sometimes fifty; in this case the consequence cannot be mortal. We are told that there are people who, for a round sum of money, undergo the punishment for others. These generally have an understanding with the whippers, with whom they share part of the reward: in this case they strike on one side, and scarcely ever touch the culprit.

PUNISHMENT OF THE TCHA, OR
CANGUE.

THE Eastern nations expose criminals in a kind of collar or pillory, which consists in fastening their neck into a large wooden table, with a hole in the middle; and the two halves of which are joined by pieces of wood or iron pins. On this board is written the name and business of the culprit, his crime, and the term of his punishment, which is often of long duration.

The two halves are sealed on two bands of cloth or paper, with the mandarin's seals, so that the offender cannot disengage himself without its being known.



TARTAR MUSQUETEER. THE CANGOE.

Publ'd by Wm. Miller, 1801, 10, Pall Mall East, London.



The sufferer, in fact, is frequently at liberty to go where he chooses, dragging with him his cangue, which commonly weighs seventy-four, and sometimes two hundred pounds. He cannot see his feet nor carry his hands to his mouth, and he must perish from hunger, if his friends, or some compassionate persons, did not go to his assistance: to rest himself, he sets one of the angles of the cangue against the ground, or rests the extremities of it on the sticks of a kind of chair.

The term of his restraint at an end, the sufferer appears before the magistrate, who examines the state of the seals, has the cangue taken off, and sends the culprit away with a slight flogging.

In Persia, to the confinement of the neck and head is added that of one hand; but this cangue, of which the country name is Paleuk, is lighter and of a different shape. Mr. Alexander, draughtsman to Lord Macartney's embassy, has not given

a faithful copy of the Chinese cangue ; he has represented one of the hands of the criminal confined in the instrument of punishment.

They have three methods of inflicting capital punishment in China : one is by strangulation ; and that is considered, if not the mildest, the least dishonourable. Beheading is reputed infamous, and is only inflicted for the highest crimes. The Chinese consider it the consummation of disgrace to be thus mutilated.

Agreeably to this prejudice, they have still greater horror of another punishment, that of being cut into ten thousand pieces, or rather into an indefinite number. This punishment is carried into effect by strokes of the sabre, and the sufferer is hacked to pieces in the twinkling of an eye.

The word Ouan or Van, which signifies ten thousand, is most commonly taken

in a hyperbolical sense; it is synonymous with a great number. When they mean to say exactly ten thousand, they have recourse to a method of circumlocution, which is one and nine thousand nine hundred and ninety-nine.

Criminals, condemned to die, are not executed immediately after sentence is passed: they are sent to Peking, together with the particulars of their trial. In the autumn of every year, the mandarins composing the Board of Crimes, assemble to revise all the condemnations to death which have occurred within the year. Their opinion, with their reasons for it, is laid before the ministers. All the prisoners, laden with chains, are then put into different dung-carts, and carried to the emperor's palace; they are separately examined by the magistrates, who, according to the exigency of the case, confirm or annul the sentence, or grant a commutation of the punishment. All the criminals who have been condemned

in the course of the year are executed on the same day.

Their number rarely exceeds two hundred, notwithstanding the immense extent of the empire, and the vigilance and severity of the magistrates. It is true, that they only punish with death crimes against the safety of the state and the person of the emperor; and homicide, without distinction between premeditated assassination and involuntary murder. The thief who has been taken with offensive weapons upon him, is also punished capitally, because, in that case, his intention to assassinate is presumed. The moderation of the penal laws, says Sir George Staunton, proves that crimes are rare in China. Such is actually the fact, except in times of famine, when the rigour of punishment can scarcely restrain the commission of them.

**A TARTAR SOLDIER ARMED WITH A
FIRELOCK.****(SEE THE PRECEDING PLATE.)**

THIS musket being of moderate calibre, does not require to be rested on an iron fork. Matches for the Chinese guns are commonly made of a kind of mugwort.

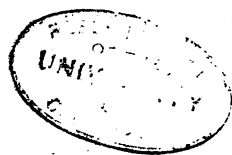
We need not go over the same ground as to what we have already said relative to the Chinese and Tartar soldiery ; but only add a few words on some singular orders of battle which the Chinese adopt in their armies.

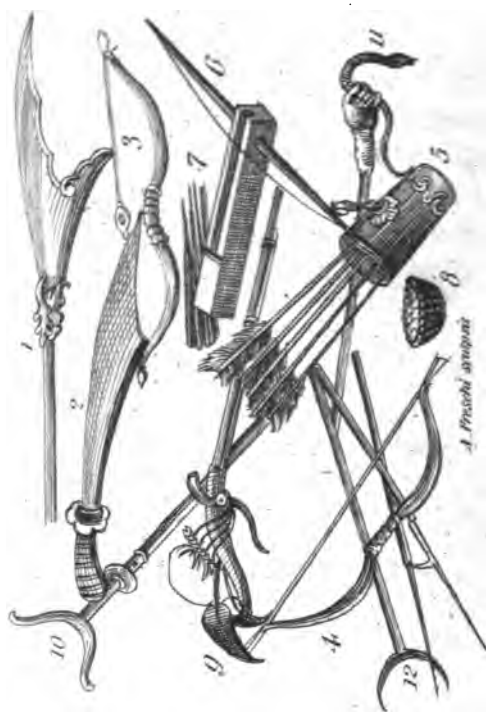
The emperor Hoang-Ti divided his army into six corps, called Heaven, Earth, the Clouds, the Winds, Balance of Heaven, and Pivot of Earth.

Tay-Coung divided it into five corps, in allusion to the five planets.

Other generals range their battalions so as to imitate the famous dragon and the mysterious tortoise.

These tactics are not so absurd, as that of a general, who, in a campaign in Sicily, disposed his army according to the form of a human body, namely, head; arms, body, and legs. He was completely beaten, and thus received the just reward for his puerile ideas.





INSTRUMENTS OF WAR.

Pub. 25 May 1861 by T. Stoddard at Pull Mall

**LANCES, MUSKET, BOWS, ARROWS, AND
OTHER MILITARY WEAPONS.**

1. *The Halbert, the head of which is iron, extremely broad and sharp. It is rather an object of parade than of real utility in war. It is borne in the retinues of the emperor, and those of the viceroys, and other principal mandarins.*
2. *A broad Scymetar for the use of the cavalry.*
3. *A Chinese Bow. In the middle of the string is a plate of ivory or metal for fixing the arrow, and throwing it with greater strength.*
4. *Another Bow without a central plate.*
5. *A Quiver of Arrows.*
6. *A Cross-bow.*
7. *Darts proper to be thrown with a cross-bow.*
8. *A Basket, containing leaden balls, which are also thrown from a cross-bow.*
9. *Musket, or Matchlock. To the butt of this weapon is suspended a bag containing the matches and two horns, one for powder, the other for lead or balls.*
10. *Iron Crook for supporting the musket when it is to be discharged.*

11. *Hand of Justice, which is carried in the train of the emperor and the viceroys. It is a carved hand grasping a serpent, which is, in the Chinese, as in the Grecian mythology, the emblem of prudence.*
 12. *Three kinds of Lances; one of straight iron, another of the same with a hook added, and the third of iron, headed with a crescent.*
-

THE Chinese and Tartar horsemen, neither have carbines nor pistols. They are armed exclusively with lances and sabres. They learn to do feats of agility and equilibrium upon their horses in the manner of Astley's, Crossman's, and Davis's companies in England, and of that of Franconi in Paris.



METHOD OF PUTTING THE FINGERS TO THE RACK.



BETWEEN the fingers of the culprit are put small pieces of perfectly round wood, nearly half way up the finger ; then, by means of strings, all these pieces of wood are closed together, crushing and almost dislocating the fingers.

A similar punishment is ordinarily inflicted on women of dissolute lives: it is one of those wretched females who is represented in the annexed engraving.

Racking the fingers, and the compression of the ankle, are also employed as means of punishment and interrogation in criminal proceedings. Not only the accused, but also the witnesses who are suspected of not giving faithful evidence,

are put to this cruel trial. Another mode of putting the *question* is by giving blows with a wooden instrument, in shape like the sole of a shoe. The pain of this is so exquisite, that it is almost impossible for a man to receive five blows without fainting away.

Such were the odious inquisitorial means put in force in the middle of the last century, against the European missionaries and their neophytes. Kien-Long had not then repealed them, and all those who professed Christianity were severely punished on that occasion.

I HAVE now brought to a close this laborious compilation, the difficulty of which must not be estimated by the extent of the volumes, but by the great number of facts which it contains, and which it has been my object to bring into a small compass.

I have treated each of the engravings as the summary of a chapter, into which I have brought every thing I could gather, far and near, relative, in any way, to the subject. It has not always been in my power to observe the same methodical arrangement in my descriptions which has been adopted in the Plates, particularly in my occasional digressions.

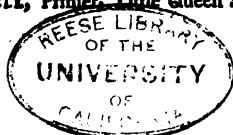
I have bestowed all the care on the work which I was capable of; at the

same time I do not pretend that my reader, by the perusal of this sketch, ought to dispense with the excellent works which we already possess on China: my aim has been, to furnish a compendium of every thing either of curiosity or of interest, which China affords.

Far from having presumed to lay down any new system on the antiquity and origin of the Chinese; far from having had the vanity to pretend to clear up intricate points to which the most learned of all ages have discovered insurmountable barriers; my sole view has been, to collect such facts as had been hitherto made known, and, where it was possible, to bring forward others which were either new, or which were so little known in Europe, that they would still possess the merit of novelty.

THE END.

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